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ROSA PONSELLE

As "Carmen"

ROSE BAMPTON (Second from left) IN DULUTH.

Miss Bampton's extensive concert tour from coast to coast included appearances with the symphony orchestras of Duluth, Denver, St. Louis and Grand Rapids. The picture shows the contralto greeted by officials of the Duluth Civic Symphony Orchestra. With her in the photograph, left to right are F. Rodney Pain, vice president of the Symphony Association; Mrs. C. C. Blair, Orchestra Association trustee; and A. H. Miller, business manager of the orchestra.

LAURITZ MELCHIOR

was guest vocalist with the Ford Symphony Orchestra and Chorus under Victor Kolar in the Ford Sunday Evening Hour broadcast of December 8, heard over the complete coast-to-coast network of the Columbia Broadcasting System. On December 18 Mr. Melchior makes his first appearance of this season with the Metropolitan Opera in Die Walküre.

VITTORIO GIANNINI,

young American composer and conductor, made his radio debut, November 29, conducting his cantata Primavera over WEAF and WJZ and a nation-wide hook-up. Mr. Giannini appeared as guest conductor of the hour usually conducted by Dr. Walter Damrosch. Primavera (Spring) had never before been performed in this country. The thirty-one-year-old composer was a winner of the American Prix de Rome in 1932, and recently was commissioned to write a symphony dedicated to Theodore Roosevelt, to be played at the ceremonies with which the New York State Roosevelt Memorial building, adjoining the Natural History Museum, will be opened in the near future. Mr. Giannini returns to finish his fourth year at the American Academy of Rome before January 1, 1936.

JAN SMETERLIN,

pianist, has concluded a series of recitals in Paris and is to return there in the near future for an appearance with orchestra and two more recitals. Mr. Smeterlin is now playing in the provinces in England, and gives a London recital on December 14. His tour in Holland begins on December 18 with a concert with the Utrecht Orchestra and extends through the Christmas holidays (including two concerts on Christmas Day.) Mr. Smeterlin sails for America by the SS. Ile de France on January 3 and inaugurates this season's tour here on January 11 in Fall River, Mass. He will fulfill engagements in this country until the end of February. In March, he leaves for the Dutch East Indies from Europe.

SURYA SENA and his wife, NELUN DEVI

recently arrived in New York on the SS. Majestic. In their concert appearances here, the two will feature a special harp of Eastern design which Arnold Dolmetsch made for their use. During the last few weeks before leaving Europe they took part in two broadcasts, in addition to giving recitals of Eastern songs and music in London and other English cities. They also illustrated a talk by Lord Meston on music of Ceylon, and made a record to be used in an educational broadcast on Sinahalese folk songs collected by Surya Sena. (Photo © by Hay Wrightson, London.)

JOSEPH SCHUSTER

will play the Haydn concerto with the National Orchestral Association (Leon Barzin, conductor) at Carnegie Hall, New York, on December 16.

WINIFRED CHRISTIE,

during a recent visit to Chicago, was initiated as a national honorary member of Sigma Alpha Iota, national music fraternity for women. Miss Christie stopped in Chicago on her way from Milwaukee to the Pacific Coast to receive the honor.

RICHARD CROOKS, LUCREZIA BORI and LAWRENCE TIBBETT,

principals in the performance of La Traviata which will inaugurate the Metropolitan Opera season on December 16.

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER

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Respighi's La Fiamma Has Chicago City Opera Premiere

First North American Hearing of Colorful Lyric Drama of Ancient Ravenna Yields Success for Cast Headed by Rosa Raisa—Repetition of Opera Given on Closing Night—Next Year's Season to Last Six Weeks—Officers Elected

By RENÉ DEVRIES

(*Special Telegram to the Musical Courier*)

CHICAGO.—The board of directors of the Chicago Opera Company, on December 10, elected Jason S. Whitney, retired president of the Kraft-Phoenix Cheese Corporation, as president for the 1936 season. The following officers were also elected: Charles S. Peterson, vice president and treasurer; Anna Fitziu, secretary; Paul Longone, general manager; Harry Zelzer, business manager. La Fiamma will open the next season, November 2, 1936. Richard Hageman and Henry Weber will be the principal conductors. R. D.

CHICAGO.—The Chicago City Opera Company closed its five-week season on December 7 with a repetition of La Fiamma, which had its North American premiere five days earlier. It is announced that the next season will include six weeks instead of five.

The long awaited Respighi opera was produced by the Chicago City Opera on December 2, nearly two years after its world premiere in Rome, which was duly chronicled by Raymond Hall, then correspondent of this paper in the holy city. Later during that year when the opera was first produced in Buenos Aires the Musical Courier again devoted much space in analyzing the plot as well as the music. Thus, it seems permissible at this time to touch lightly on the merits of this melodramatic opera and to devote our attention to the magnificent production given the novelty by the management of the Chicago City Opera Company.

La Fiamma scored an unequivocal success here, one that brought to mind similar approbations when the Jewels of the Madonna had its world premiere at the Auditorium during the Campanini regime.

The plot is tragic and passion as well as witchcraft is its keynote. The music fits well the story in its dramatic garb. The outstanding musical numbers are those given to Donello, the tenor and to Basilio, the baritone. Effective, too, are the thunderous chorales and ensembles of the first act, which literally brought the auditors out of their seats. The mounting of La Fiamma added much prestige to the Longone acumen as impresario and reflected lustre on our resident company in toto.

Richard Hageman, who stepped in at the eleventh hour and learned the intricate score within two weeks, achieved wonders and without exaggeration we may say that the success of La Fiamma here is due to his magisterial and potent leadership. Without Hageman the production of La Fiamma this season would have been an impossibility. His reading was masterly. There was not one single mishap throughout the evening and his enthusiasm inspired principals, chorus and orchestra to great heights. If Hageman had all his forces well in hand, Desire Defrere, who staged the novelty, disclosed once again his master hand with lavish pictures, stupendous pageantry and a grandiose *mise-en-scene*.

RAISA TRIUMPHS AS SILVANA

Rosa Raisa had the taxing role of Silvana,

(*Continued on page 22*)

Propaganda for British Music Lampooned by Bernard Shaw

Says "It Creates International Hatreds"—Foreign Music Critics Visit London at Invitation of English Government—Orchestral Doings Reviewed—Heifetz and Zimbalist Give Recitals

By CÉSAR SAERCHINGER

LONDON.—The British Government has, it seems, discovered that music is a national asset and not a national liability. At least the Foreign Office, after creating a Council for Relations with Other Countries, is following in the footsteps of those European lands which maintain propaganda ministries or departments by putting not merely its armaments and tourist attractions but also its cultural goods into the front window.

During the past week the new Council has played host to thirty music critics from eighteen European countries, has dined them and wined them and flooded them with music of British make. Bernard Shaw, in refusing to meet the critics at lunch, wrote that "the Foreign Office only wants to create, or aggravate, a hatred between nations by inflicting British music on them;" but we think he is mistaken. In any case the British part of the offerings—being not much more than the regular winter fare—was well diluted with the classics of all lands and as we know critics, the taste of the English roast beef, the Stilton cheese and the French champagne is likely to outweigh the Vaughan Williams and the Bax. It was just as well, however, that the foreign critics were not asked to express themselves in print, in order to give their English confrères a holiday.

BAX: MODEL 1935

Arnold Bax's sixth symphony, premiered by Sir Hamilton Harty at a Royal Philharmonic Society concert, was perhaps the hardest nut for them to crack. To love Bax you must have a special gift, vouchsafed to those born in these misty isles. Quantitatively Bax bids fair to become the British Sibelius, and for all I know qualitatively too. At any rate, he cannot plead the case of the prophet in his own country; for the native scribes have acclaimed him as one of the elect.

To the ungifted outsider, his sixth symphony brings nothing new, except for a vehement, dissonant beginning which sounds like an assertion that cacophony is easy even to a Celtic bard. But the bard soon subsides into his lyric longings and the usual veiled dream. There is plenty of brilliant orchestration, and a new form of symphonic construction—the third movement being a *lento* with *scherzo* and *trio* embedded in its bosom. It also has the virtue of comparative conciseness, the three movements taking only thirty-five minutes to play.

WILLIAMS AND ELGAR

The foreign critics were rather more impressed by Vaughan Williams' F minor symphony, which was given its second public hearing by the B.B.C. Orchestra under Dr. Adrian Boult. Its definiteness and forthrightness are far more likely to appeal to mere musicians, irrespective of nationality. It was reviewed in these columns last spring (May 18) and a rehearing only confirmed the good impression it then made. It takes only half-an-hour to play and, though the fourth of Vaughan Williams' symphonies, it is the first without a programmatic title.

To complete their English symphonic review, the foreign critics had a whole program of Elgar conducted by that Elgar specialist, Sir Landon Ronald, and played by the good old London Symphony Orchestra. Unfortunately there was not a large audience, especially considering that the proceeds were

(*Continued on page 28*)

Capacity Throng in Paris Hears Art of Yehudi Menuhin

Young American Violinist Cheered—Josef Hofmann and Artur Schnabel Score With Orchestras—Many Pianists, Chamber Music Organizations, and Much New Music Occupy French Capital's Attention

By IRVING SCHWERKÉ

PARIS.—Yehudi Menuhin's success was overwhelming. The Salle Pleyel, the largest hall in Paris, not only held capacity attendance, but a full-fledged audience was accommodated also on the stage. Goodness alone knows how many people hankered after even standing room, and had to be turned away because there was no more to be had.

Accompanied by Marcel Gazelle, Yehudi presented a lengthy and exacting program: Mozart concerto in G, Bach partita, No. 1, for violin alone, Max Bruch concerto in G minor, pieces by Handel, Sarasate, and others. The slow movement of the Mozart was so heavenly one recalled Schumann's famous query, "How do they dare to applaud?" The Sarasate Habanera was breath-taking in its technical finesse and *sang froid*. Naturally where the audience is so delighted there are many encores, and Yehudi was not sparing. He and his sister Hephzibah are to give a sonata evening on January 10, and already, two days after the announcement the house is practically sold out.

AN ARMY OF THEM

Pianists, to turn my phrase in the French style, have not been lacking. Josef Hofmann, master technician and master everything so far as pianism is concerned, won a signal success in the Schumann and the Liszt (E flat) concertos with the Colonne Orchestra under Paray. Artur Schnabel, who has the art of making impressive every phrase and fragment, was cheered for his reading of Mozart (concerto in B flat) and Beethoven (G major concerto) with the Paris Symphony Orchestra, Franz Von Hoesslin leading.

Albert Leveque, French pianist, acquitted himself in elegant style of a veritable *tour de force* when he played the first book of the Well-Tempered Clavichord. Edwin Fischer gave a superb recital of Beethoven, Robert Casadesus was eloquent in Rameau, Fauré, and Ravel, and Lucienne Delforge was delightful in a well-chosen French program. Arthur Rubinstein introduced Paris to fourteen preludes and polka (from the ballet, The Golden Century) by Shostakovitch, the pieces pleasing but by no manner of means astonishing the audience. Curzon's list went from Haydn to Dohnanyi, Alexandre Tcherepnine's consisted mainly of his own compositions, particular interest centering around his pieces (first hearings) inspired by the Orient. The pieces by Chinese and Japanese composers which he performed did not go beyond the merely interesting.

CHAMBER MUSIC

Lovers of this form of art—by many considered the highest—have of late been well served. The Kolisch Quartet's series of three concerts ended with a seance of Mozart (D major) Ravel (F major) and Beethoven (A minor, op. 132). "They play so wonderfully," remarked Emma Eames, behind whom I happened to sit, "they make you

(*Continued on page 28*)

Eleven Debuts for Metropolitan

Opening Week's Bills to Introduce Many Newcomers—New Settings for Traviata and Die Walküre—Other Works Scheduled Include Faust, Hänsel und Gretel, Aida, Lohengrin, La Boheme and Ballet Divertissement

Eleven artists, newly engaged for the Metropolitan Opera by General Manager Edward Johnson, will make their first appearance during the opening week of opera, which begins December 16. This list of Metropolitan debuts comprises: Marjorie Lawrence, Australian dramatic soprano; Gertrud Wettergren, Swedish contralto; Charles Kullmann, American tenor; Eduard Habich, German baritone; Hubert Raidich, Belgian basso; Carlo Morelli, Chilean baritone; Chase Baromeo, American basso; Helen Oelheim, American mezzo-soprano; Charlotte Symons, American soprano; Julius Huehn, American baritone; Thelma Votipka, American soprano. Edith Mason, American soprano, and Gennaro Papi, Italian conductor, will during that week return to the company after an absence of some years.

In addition, the first Metropolitan presentation of the American Ballet Ensemble, under the direction of George Balanchine, ballet master, will occur during the Metropolitan's initial week. During the week, the American Ballet Ensemble will appear as part of its opera performances on Monday in Traviata; Thursday in Faust and Friday in Aida. A special ballet divertissement will present this group and their soloists Friday afternoon in Reminiscence, music by Benjamin Godard, choreography by George Balanchine. This ballet will be preceded by Hänsel and Gretel, and this double bill will be offered as a popular price Christmas holiday matinee on Friday afternoon.

Two new scenic productions will mark the opening week. The first is Traviata on Monday evening, the second Die Walküre on Wednesday evening. Both of the new sets have been designed by Jonel Jorgulesco and have been painted by Koeck Meyer Studio.

REPERTOIRE FOR WEEK

The complete repertoire of the opening week of the season 1935-36 of the Metropolitan Opera Association is: Traviata on Monday evening, with Mmes. Bori, Thelma Votipka (debut) and Besuner; and Messrs. Crooks, Tibbett, Bada, Gandolfi, Cehanovsky and Wolfe. Mr. Panizza will be the conductor. Die Walküre on Wednesday evening with Mmes. Marjorie Lawrence (debut as Brünnhilde), Rethberg (Sieglinde), Meisle, Manski, Chalotte Symons (debut), Besuner, Bourskaya, Petina, Doe, Votipka and Leonard; and Messrs. Melchior, Schorr, and List. Mr. Bodanzky will conduct. Faust

(*Continued on page 7*)

Manhattan Quartet Stirs Copenhagen

Noted Recitalists Applauded in Danish Capital

By CHRISTIAN LETH-NIELSEN

COPENHAGEN.—The season started this year with a concert by the excellent Manhattan String Quartet (American), which played with a unity of tone and expression seldom, if ever, better heard. The unfortunate lack of audience could only be accounted for by the fact that these artists were unknown to the Copenhagen public, but now that Copenhagen does know that the Manhattan Quartet is one of the best of the day, the organization's next appearances here should draw large crowds.

Alfred Cortot, French pianist and Chopin player *par excellence*, took his audience by storm. Shortly after came Horowitz in two recitals of piano perfection, and Elisabeth Schumann in one of song art.

In due course followed Marian Anderson, with her beautiful, mellow voice, especially wonderful in Negro spirituals.

ALBERT NIEMANN — FAMOUS WAGNERIAN TENOR

1831-1917

By WALDEMAR RIECK

A COLD rain was falling on the streets already covered with slush and ice. However, the weather did not prevent a vast audience of enthusiastic opera-goers from crowding the auditorium of the Metropolitan. New York's opera house was sold out. Speculators had reaped a rich harvest selling orchestra seats from ten to fifteen dollars, while "family circle" seats had brought as much as three dollars, or six times the regular price of fifty cents. It was February 7, 1887, the evening of Albert Niemann's seasonal farewell in Tristan and Isolde.

At the close of the opera, after the curtain fell, Niemann came forward alone amidst the cheers of his many admirers. A laurel wreath was presented to him. One of the silk streamers bore the line from Tannhäuser, *"O kehr' zurück, du kühner Sänger"* which Wolfram sings to Tannhäuser; and the other, the words in German, "To Albert Niemann, in remembrance of the season 1886-87 in New York. From several subscribers."

Niemann had come to the Metropolitan without a contract, trusting to the honor of the management and being in turn trusted by them. He came to the United States oppressed with anxiety, for the great majority of music lovers in the United States at that time knew him only by reputation. Much had been circulated about his superb qualities as an interpreter of Wagnerian roles, but also much about his singing abilities. He was no longer in his prime as far as vocal powers were concerned. The American public, however, received him with sympathy and understanding. At the conclusion of his first season, he left behind a reputation for faithful, inspired artistic devotion to his work, as well as a host of admirers.

Debut as Siegmund

Niemann's debut in the United States was effected at the Metropolitan Opera House on the evening of November 10, 1886, where he contributed a great deal toward the first performance that season of Die Walküre. On that evening, contemporary criticism found that in spite of much bad stage management and numerous vocal deficiencies, which it would have been folly to overlook, this performance was in some respects the most beautiful and thrilling that Wagner's admired drama had ever had in New York. In the first act Niemann possessed the stage like an elemental force and filled his colleagues as well as the audience with a glad excitement which culminated after the fall of the curtain in an inspiring demonstration of enthusiasm. New York had previously witnessed admirable interpretations of Siegmund in Die Walküre; though none which on the whole had quite so much dramatic fire as this one. The presentations of Niemann's predecessors paled in comparison with his characterization, which was full of expressiveness and added many new elements to Wagner's drama.

Der Prophet (Meyerbeer's opera was sung in German) was the next work in which he appeared, on November 17. As John of Leyden, Niemann's vocal deficiencies were more obvious in Meyerbeer's music, but nevertheless he surprised his audience with frequent outbursts of electrifying power. In this opera, in which his abilities as an actor were more obvious than his skill as a singer, Niemann showed the hero to be a truly tragic type and brought out the development of the character in a vivid manner.

In Tannhäuser Niemann made his appearance on November 26, presenting the title-role with extreme eloquence as a man cast in a heroic mould whose soul undergoes a struggle between sensual urge and lofty aspiration. His was a sturdy manliness which showed itself in distinct and unmistakable phases in the first scene with Venus, the contest of song in the great hall of the Wartburg. Also impressive were his contrition when Elisabeth intercedes for him, his dejection in his return from the vain pilgrimage to Rome, his temptation to return to Venus, and his decision to achieve redemption through the death of the saintly heroine. Niemann placed the climax of his endeavors in the final scene of the opera. His recital of the Pope's refusal of pardon was a worthy companion piece to the climactic scene in Tristan und Isolde in respect of acting and

NIEMANN AS TRISTAN

musical declamation. In the course of the evening's performance he was recalled many times.

Tristan in American Premiere

The evening of December 1, 1886, brought the United States premiere of Wagner's Tristan und Isolde. In this work Niemann's hearers were carried along with resistless power and wrought to a pitch of absolutely painful excitement by the portrayal of his third act sufferings. The exposure of the sword wound was somewhat shocking and, though it sent a thrill of horror through the audience, this vivid realism might have been omitted. His Tristan like his Tannhäuser, was, excluding vocal deficiencies, a true picturization of the character as Wagner had conceived and composed it. Niemann's attitudes were replete with plastic dignity and beauty, his slightest gestures carrying with them an eloquent meaning, while his use of the resources of tone color, with tones then much worn, was nothing short of marvellous.

No doubt there were those who had learned to admire Niemann in the strongly tragic characters and who were prepared to make allowances for him in the lyrical passages with which Wagner beautifies the score of Lohengrin. Although, when he appeared in the title-role on December 16, he gave the lyrics a certain ruggedness not altogether compatible with the sweet sentimentality of earlier Lohengrins, he sur-

—— *AS SIEGMUND*

prised his hearers by maintaining a great deal of that musical composure and suavity which one associates with a knight panoplied in right and might as the messenger of the Holy Grail. As for his singing, the most serious charge that was brought against it was that it showed evidences of effort in forced tones and obvious effort to avoid sustained ones, but as a complete portrayal, his was one of thrilling impressiveness.

Beethoven's Fidelio, performed January 15, 1837, was the sixth role in which Niemann appeared during the season of 1886-1887. His characterization of Florestan was marked by strong individuality both in musical and dramatic elements.

New Season of Honors

In the fall of 1887, Niemann returned to New York for his second season at the Metropolitan, where he made his re-appearance in Tristan und Isolde on November 2. His admirers were still there and on December 7, opera-goers heard him in a new role, that of Eleazar in Halevy's Die Jüdin.

The first performance of Spontini's Fernand Cortez in New York, on January 6, 1888, brought Niemann again to the fore, for he bore off the honors among the men in the title-role. This opera was one which had maintained what little life it had in Germany, entirely through the efforts of the admired tenor.

Another work new to the American public appeared January 25, of that same year. Of Niemann's performance of Siegfried in Wagner's Götterdämmerung given on that date, Henry E. Krehbiel wrote in the Tribune "So far as earnestness of effort are

—— *AS TANNHAUSER*

concerned, Herr Niemann deserved praise. Only in the climactic moments did his voice respond to the exceedingly trying demands imposed by the music, but the warmth and vigor of his declamation, the frequently effective use of varied vocal color to convey emotion, the energy and beauty of his acting (which in the death scene sent magnetic shocks through the audience) combined to make his impersonation of Siegfried a valuable examplification of the kind of singing and acting on which Wagner's dramas depend for their best expression."

Niemann's last appearance at the Metropolitan was made in Götterdämmerung, February 17, 1888. The following morning he sailed on the North German Lloyd steamship Werra, with his wife, Hedwig Niemann-Raabe. She likewise had made her farewell appearance as an actress in this country the previous evening at the Star Theatre, New York, in Die Hagestolzen and received among floral tributes a ship bearing the name "Werra." On the bow of this model ship was a white dove and suspended from its neck hung an extremely handsome pendant in antique enamel work, set with diamonds, emeralds and pearls, a gift from her managers.

Summarizing the seasons 1886-7 and 1887-8, one finds that of the twenty operas given one hundred and thirty-three performances in German, Albert Niemann took part in nine works and made sixty appearances. His list of performances follows: Fidelio (Beethoven) January 14, 19, February 3, November 5, 28, December 31, 1887; January 20, 1888; Die Jüdin (Halevy) December 7, 12, 17, 1887; Der Prophet (Meyerbeer) November 17, 24, December 4, 1886; January 29, November 16, 25, 1887; Fernand Cortez (Spontini) January 6, 9, 11, 14, 1888; Wagnerian works: Götterdämmerung January 25, 28, February 3, 10, 13, 16, 17, 1888; Lohengrin December 15, 1886; January 8, 17, November 30, December 10, 30, 1887; February 14, 1888; Tannhäuser November 26, December 10, 18, 1886; January 5, 24, February 21, November 7, 12, 18, December 21, 1887; Tristan und Isolde December 1, 6, 20, 24, 1886; January 12, 22, 26, February 7, November 2, 21, 1887; January 2, 1888; Walküre November 10, 13, 1886; January 18, 21, 30, 1888.

Niemann's Start and Rise

Nearly half a century has passed since Niemann's dramatic tenor voice was heard at the Metropolitan in the much admired Wagnerian music dramas. Although there may be but few who recall his singing, nevertheless his name has become something of a legend. As one of the foremost exponents of Wagnerian art, his life and operatic career are worthy of review.

Albert Niemann, the son of an innkeeper, was born January 15, 1831, in Erxleben near Magdeburg, Germany. After attending Realschule which is a non-classical secondary school, he entered the Schettler machine factory to become a machinist. However, before his apprenticeship had ended, economic conditions forced him to abandon his studies and find work to help support his parents. His inclinations were toward the stage, and thus at the age of eighteen he found employment as an actor of minor roles and chorus singer at the Dessau Court Theatre, where he remained for several years. At that time Johann Christian Friedrich Schneider (1786-1853), who had composed the oratorio Das Weltgericht (The Last Judgment), was the conductor of the company. He took notice of young Niemann's unusual tenor voice and persuaded the baritone Rusch to instruct him in the art of singing. Soon Niemann was launched on his career as soloist in the city of Halle, appearing at various theatres to improve himself histrionically, and later singing with success in Stuttgart and Königsberg.

An important change in his life occurred through the interest of the Hannoverian royal family, for the kindness of King George of Hannover, furnished him with funds to complete his vocal studies in Paris under Gilbert Louis Duprez (1806-1896). After his return to Hannover, Niemann was engaged at the Court Opera as tenor for heroic parts. In 1859, the tenor (who wedded twice) married the actress Marie Seebach (1829-1897). Seven years later they were divorced and in 1870, Hedwig Raabe (died 1905), also a famous actress, became his wife.

Sang in Ill-Fated Paris Tannhäuser

Through his success in Hannover his name soon became known throughout the entire theatrical world, and in 1861, when Tannhäuser was to be first presented in Paris, Wagner could think of no one but Niemann for the title-role. The young tenor was accordingly invited to Paris with a view of being engaged. Arriving in the French capital at the request of manager Alphonse Royer, Niemann presented himself at Wagner's door with the question, "Well, do you want me or do you not?" Wagner was astounded at the attitude of the youthful singer who later behaved in a less forward manner when they went to the manager's office. Everyone was amazed to meet a tenor of such extraordinary physical endowments. Nevertheless, he had to submit to a nominal trial performance, for which he chose the description of the pilgrimage in Tannhäuser, acting and singing it on the stage of the Grand Opera. Mme. Kalergis and Princess Metternich (the good fairy of the Wagnerian enterprise), secretly present at this performance, were both enthusiastically prepossessed in Niemann's favor, as were also all the members of the management. He was engaged for eight months at a monthly salary of ten thousand francs. His contract referred solely to Tannhäuser, for Wagner felt obliged to protest against Niemann's appearance in other operas before the performance of his, the master's work, which took place March 13, 1861.

It was during the rehearsals (held under

(*Continued on page 26*)

Meyerbeer's Africana Exhumed In Successful Vienna Hearing

Other News from Operatic Stages—Festive Honors to Liszt—Foreign Celebrities Shine as Soloists, With Josef Hofmann at Head—British and American Guests

VIENNA.—For several years Meyerbeer's operas had not been dusted off and so the restaged L'Africana came as a welcome surprise, the opera possessing a wealth of roles which never miss their effect, and the score being rich in musical beauty. The title role, done by our Anny Konetzni, was admirably sung and acted throughout. Alfred Piccaver, who was to have been the Vasco de Gama, was taken ill shortly before the premiere, and Kurt Baum, young tenor from the Prague Opera, replaced him, acquitting himself of this not too easy task with musical refinement. Emil Schipper, with his powerful voice, was an ideal interpreter for the fanatic native chief Nelusco.

ORPHEUS UNDER WALTER

While L'Africana shows the dramatic side of operatic art, Orpheus, by Gluck, is a monument of pure music. Bruno Walter profited by the occasion by dwelling on the noble sound of the strings and the sublime pathos of the chorus. The soloists' voices too were of such quality that one could enjoy the innumerable musical beauties of their parts without being annoyed by the absence of dramatic action in the work. The artists in question were Kerstin Thorborg (Orpheus), Jarmila Novotna (Euridice), Margit Bokor (Eros). All this female grace and beauty was further increased by the ballet, admirably arranged by Margarete Wallmann.

VOLKSOPER REOPENS

The first weeks of the Volksoper season were given over to operetta: Casanova, by Benatzky (a crowd-drawing success) and Eva, by Lehar, and it was only within very recent days that the Volksoper was given back to the serious muse of opera. The opening performance was Rigoletto, the remarkable singer being Desider Kovacs, a young Hungarian with a brilliant baritone who has the art of vivid characterization. Walter Herbert conducted with musical accuracy and fine taste. The next scenic novelty was the restaged Kuhreigen, by Vienna's representative opera composer, Wilhelm Kienzl. Blanche Fleure, the heroine of this gloomy French Revolution drama, was impersonated by Rolly Padilla, an actress of great stage experience. Robert Kolisko, formerly of the Zurich Stadttheater, again proved to be one of our gifted young conductors.

TRAVELING OPERA

A new theatrical group, the aim of which is to give operatic performances of a standard higher than the average level, has started activities. The ensemble, carefully selected, will study not more than three or four works a year. The past summer witnessed the promising start of the company in Switzerland, and now the young Viennese group has appeared in its native city, the performance of Mozart's most difficult and charming opera-buffa, Cosi fan tutte, in the original Italian text, winning a decided and well deserved success. The devotion of everybody concerned was evident in the perfect harmony between orchestra and actors, as well as in the effective stage setting.

PHILHARMONIC HONORS LISZT

Anticipating the double Liszt anniversaries which fall this year—one hundred and twenty-five years since his birth and fifty since his death—the Philharmonic Orchestra dedicated its second concert to this composer. Conductor, as well as the distinguished soloist of the evening, were two of the few remaining personal friends and pupils of the great master, a fact which added a sentimental touch to the musical brilliancy of the event. Felix von Weingartner, whose first attempt at opera, Sakuntala, was launched by Liszt himself at Weimar, always was and is an ideal interpreter of Liszt's music. Emil von Sauer, with his silvery mane (like a picture of the Hungarian lion of the piano himself) played the A major concerto visibly in commemoration of his old master and of his own—Sauer's—youth.

HUBERMAN AND WALTER

After this romantic concert, Bruno Walter and Bronislaw Huberman led the audience back into the serene fields of classical art. Two violin concertos (Mozart and Beethoven) and a Mozart symphony, made up the program and were delivered in such perfect style that any words of praise must seem empty. It might be mentioned that the concert had to be repeated the next day to satisfy the hundreds of the enthusiasts who were turned away from the first. The second was also completely sold out.

KABASTA CONDUCTS

A varied and well balanced program brought Oswald Kabasta in his second subscription concert: the almost unknown short third symphony by Schubert; Petrouchka by Stravinsky; Bolero by Ravel; and the violin concerto by Carl Goldmark. Both the conductor and Richard Odnoposoff, violin soloist, again proved to be interpreters of rank and style.

HOFMANN TRIUMPHS

On his way back to America, Josef Hofmann appeared in two more concerts in Vienna. In the first he joined forces with our Philharmonic, conducted by Sidney Beer, and played the Beethoven E flat concerto in his usual outstanding manner. The same evening brought Elgar's fine introduction and allegro, as a Vienna first hearing. The central point of Hofmann's recital was the colossal C minor sonata, op. 111, by Beethoven, in which the master pianist thrilled his audience as much as he delighted them with the Brahms-Handel variations, Chopin's twenty four preludes, and the smaller pieces of the program.

MANY RECITALISTS

Other recitalists to win Vienna's plaudits were Irra Petina, an American artist from the Metropolitan, admired for her cultured voice and purity of expression (Elisabeth Westmoreland was an excellent accompanist); Lucille Wallace, British cembalist; Clifford Curzon, pianist; Wilhelm Backhaus, cheered by faithful crowds of admirers for his noble art; Alexander Brailowsky, who repeated the triumph of his first evening in an all-Chopin program; and Milstein, who from year to year adds new laurels to his fame and draws throngs to his concerts, whether he plays purely technical or absolute-music compositions.

VOCALISTS HEARD

Mercedes Capsir, an Italian of Spanish birth, had been heard in Vienna before, at the State Opera. Now in her recital she disclosed herself as a concert singer of high qualities, and of equal success with audience and press. A great future can be predicted for the young Dutch diseuse, Liesbeth Sanders, who charmed her listeners with a rich repertoire of folk songs which she interprets in highly original form—a mixture of singing, reciting and acting.

An evening of unusual interest was the first appearance here of Therese Leschetizky von Woskressensky, only daughter of the late master-teacher Theodore Leschetizky. Mme. von Woskressensky, who was formerly dean of the vocal faculty of the Imperial Conservatory of St. Petersburg, now appears as a singer on the concert stage. The form and style of her work are worthy of the great name she bears. She was accompanied by one of her father's outstanding pupils, Bertha Jahn-Beer, who excelled also as soloist in Beethoven and Schumann.

PAUL A. PISK.

Janssen Conducts in St. Louis

Native Musician Applauded as Guest Leader of Orchestra—Golschmann Plays Novelties

ST. LOUIS, MO.—Werner Janssen, distinguished young American conductor, appeared here for the first time as guest leader of the St. Louis Symphony Orchestra concerts of November 22 and 23, while Vladimir Golschmann was acting in the same capacity with the Philadelphia Orchestra. Mr. Janssen chose a program quite different from that usually selected by guest conductors, the majority of whom, seeking to make themselves secure with their audiences in one appearance, rely on the better known standard works to make a sure-fire hit. Instead Janssen programmed as his principal number, the fourth Sibelius symphony and incidentally gave this work its first St. Louis performance. Conducting without score, this talented leader fully justified the reputation he has gained as an authentic interpreter of the works of the great Finnish composer. Despite the original nature of this particular opus, Janssen's interpretation revealed its content as being far less formidable than the unschooled listener had anticipated, with the result that its reception was really genuine.

In addition, the program included Mozart's Magic Flute overture, a suite called Mediterranean by Ania Fuleihan and Strauss' Till Eulenspiegel. Janssen's individuality was apparent in each of the works and his appearance here was both interesting and successful.

KREISLER WITH ORCHESTRA

Fritz Kreisler made his annual appearance as the orchestra's guest soloist at the concerts of November 29 and 30. This time the violinist chose the Mendelssohn concerto. The soloist adhered strictly to the score, without resorting to any violinistic tricks, and this old concerto seemed to breathe new life and pulsate with hitherto undiscovered beauties under the treatment of Kreisler. Vladimir Golschmann furnished the artist the sympathetic orchestral accompaniment which is his custom, and for the orchestral part of the program offered Mozart's Prague Symphony; a seventeenth century tune by Leo Hassler, arranged by Templeton Strong; Gustav Samazeuilh's Naides Au Soir and an interlude and dance from DeFalla's La Vida Breve. The Hassler opus provided one of the finest virtuoso exhibitions of string ensemble playing that it has yet been our privilege to hear; the Samazeuilh poem was beautifully conceived revealing a composer with a fine melodic gift and a orchestra in top form, and the brilliance of the DeFalla music brought the inspirational concert to a fitting close.

O. C.

EUGENE GOOSSENS

conducts the Cincinnati Symphony Orchestra, on December 13 and 14, at Music Hall, Cincinnati, in performances of Tannhäuser, the second operatic offering of the orchestra's season. The work is sung by Anglo-American artists in the English translation of Ernest Newman. According to Mr. Goossens, this is one of few presentations of this work in English in this country. Future performances in the Cincinnati Symphony Orchestra's opera schedule will be Tristan and Isolde at the end of January (in German), and Die Meistersinger in March (in English with an Anglo-American cast). In February the Monte Carlo Ballet gives three performances with the Cincinnati orchestra, comprising nine different ballets. Most of these Mr. Goossens conducted in London in the old days of the Diaghileff regime.

Eleanor Spencer Scores with Paris Orchestra

PARIS.—Eleanor Spencer, American pianist, scored an emphatic success when she played the Beethoven fifth concerto with the Poulet Orchestra here under the baton of Cloez. Her classical style, technical finesse and clarity of form won her enthusiastic applause. She was recalled many times to the platform. Miss Spencer sails on December 20 for American appearances.

I. S.

Active Music Support in Brussels

Conductor Defauw a Local Hero—Josef Hofmann Conquers

BUSSELS.—The first Defauw Subscription Concert was the occasion of Huberman's reappearance. A favorite with Brussels concert-goers, his performance with the orchestra was a veritable triumph and there is no doubt that his interpretation of concertos by Bach and Beethoven deserves all the acclaim he obtained.

DEFAUW ADMIRED

Though celebrated foreign conductors visit us continually, Defauw holds his own and may be ranked among the best. His *pièce de résistance* at this concert was Brahms' first symphony. It seems to stand alone, a monument to Brahms' overtowering and unique personality. The reading made a great impression.

KRAUSS AND GOLDBERG

The Maison d'Art engaged the Lilli Krauss-Simon Goldberg Duo for three piano-violin concerts during November. Works performed included Bach's six sonatas, as well as others by Mozart, Debussy, Lekeu, Brahms and Beethoven—an enjoyable series which met with marked favor.

CONSERVATOIRE CONCERTS

The Conservatoire opened its season with a Beethoven program (Fidelio Overture, Chant Elegiaque, and the ninth symphony) in which were enlisted the services of Mmes. Lensens, Moulaert-Maes, M. M. Anspach and Van Obbergh. Both the Conservatoire chorus and orchestra have been partly—and advantageously—renewed. Defauw, director of the Conservatoire Concerts conducted with telling effect.

HOFMANN, PIANISTIC GIANT

Thanks to the initiative of Monsieur Leirens, director of the Maison d'Art, Brussels lovers of first-class piano art had the good fortune to hear the extraordinary pianist, Josef Hofmann. Hofmann's interpretation of Schumann, Beethoven, and Chopin sonatas was magnificent. Everything, every detail, was in its proper place. He offered all that the most fastidious could possibly desire. An over-crowded house manifested appreciation in thunderous applause.

SIDNEY VANTYN.

Metropolitan Opera

(*Continued from page 5*)

on Thursday evening with Mmes. Mason, Helen Oelheim (debut) and Bourskaya, and Messrs. Charles Kullmann (debut), Bonelli, Pinza and Hubert Raidich (debut). Mr. Hasselmans conducts. Hansel und Gretel and the ballet divertissement, Reminiscence, will be given as a matinee on Friday, the former with Mmes. Fleischer, Mario, Manski, Doe, Besuner and Flexer, and Eduard Habich (debut), Mr. Riedel conducting; the ballet will be given by the American Ballet Ensemble and conducted by Mr. Pelletier. Aïda on Friday evening with Mmes. Rethberg, Gertrud Wettergren (debut) and Votipka, and Messrs. Martinelli, Thomas, Chase Baromeo (debut), D'Angelo and Paltrinieri, Mr. Panizza conducting. Lohengrin will be the Saturday matinee opera with Mmes. Lehmann and Lawrence, and Messrs. Melchior, Schorr, List and Julius Huehn (debut). Mr. Bodanzky will conduct. Boheme will be the popular Saturday night opera with Mmes. Bori and Gleason, and Messrs. Jagel, Carlo Morelli (debut), Lazzari, D'Angelo, Cehanovsky and Altglass, Mr. Papi conducting.

Pietro Yon Concludes Autumn Tour

Pietro Yon, organ virtuoso and director of music at St. Patrick's Cathedral, New York, and honorary organist of the Vatican, has returned from a tour of the West, Pacific Coast and the South, having played seventeen engagements in less than a month. Among the cities of the tour were Spokane, Wash.; Portland, Ore.; Fort Worth, Texas; Oklahoma City; Wichita Falls, Texas; San Antonio; New Orleans; and Cincinnati. Mr. Yon has been asked for return engagements later this season, and his manager, Bernard R. Laberge, is arranging a spring tour through the South and the East.

San Francisco Opera Series Ends With Major Successes

Resident Soprano Scores as Rosina in Cast with Schipa, Pinza and Others—Helen Jepson and Martinelli Feted in Boheme—Bonelli's Rigoletto Impresses—Suor Angelica and Coq d'Or Restored

SAN FRANCISCO.—San Francisco has contribnted a number of artists to the field of musical art, the latest being Josephine Tumminia, who made her debut as Rosina in the San Francisco Opera Company's presentation of the Barber of Seville. Miss Tumminia is exceedingly comely and the possessor of a coloratura soprano voice of lovely texture and unusual flexibility which she handles with intelligence and dexterity. In addition, Miss Tumminia is an actress of ability. So completely at home was she in the company of such distinguished veterans of the operatic stage as Tito Schipa, Richard Bonelli, Louis D'Angelo and Ezio Pinza that one would scarcely have believed that she was making her debut upon this occasion. With her brilliant and spirited singing of the aria, Una voce poco fa, Miss Tumminia brought down the house.

Tito Schipa is an incomparable Count Almaviva. He has the appearance, the fun-loving spirit and the real temperament for the part. Ezio Pinza had the role of Don Basilio. He was alert, quick in response and his make-up was capital. The comedy between Pinza and Louis D'Angelo (the Doctor Bartolo of the cast) was particularly appreciated by the audience.

By his deft comedy in the part of Figaro, Richard Bonelli scored an unqualified success. He treated the dialogue with the skill of an accomplished artist and he sang with his customary beauty of tone, mastery of vocalization and praiseworthy attention to detail. The chorus acquitted itself satisfactorily and the orchestra played Rossini's merry music with great *esprit*.

La Boheme in Splendid Performance

La Boheme drew another tremendous throng to the War Memorial Opera House. It was well mounted and beautifully interpreted by a group of the San Francisco Opera Company's most popular artists.

In splendid voice, Giovanni Martinelli sang Rodolfo's music with rich beauty of tone and phrasing, giving a performance that was amazingly fine in every detail. Mr. Martinelli is always conscientious and sincere in his operatic undertakings and his characterizations are based on an intelligent understanding of the part he assumes. He looked exceedingly well as the young poet and acted the role with dignity and reserve.

Helen Jepson as Mimi was an appealing figure. She sang her music with a clarity of tone and beauty of phrasing. A stunning woman, acting with deep sincerity, she received an ovation after her arias. Richard Bonelli sang Marcello with finish and gusto. Alfredo Gandolfi was lightly antic as Schaunard and sang exceptionally well. The parts of Benoit and Alcindoro were done in masterly fashion by Louis D'Angelo.

Edna Elizabeth Smith was a pert and saucy Musetta. Her voice was bright and ingratiating when not forced, as occasionally it was. Richard Lert was at the director's desk and his reading of the Puccini score was admirable.

Rigoletto Has Excellent Cast

With a cast that included Tito Schipa, Richard Bonelli, Emily Hardy, Ezio Pinza, Eva Gruninger and Douglas Beattie, Verdi's Rigoletto was given in a thrilling fashion by the San Francisco Opera Company.

Richard Bonelli was the outstanding artist of the performance, and his Rigoletto is one of his finest roles. It is a tragic, pathetic and moving conception and vocally it is thrilling in power and quality.

Tito Schipa makes a particularly handsome Duke and his voice revealed the same quality which has marked everything he has done here this season. The audience gave vent to unusual enthusiasm when he sang La donna è mobile.

As Gilda, Emily Hardy, young San Francisco soprano, made a pleasing impression. She has never sung better than upon this occasion and her acting has gained in grace, and naturalness. Her tones were sure and limpid, her phrasing natural and beautifully intelligent. Miss Hardy's success with the public was definite. The other principals contributed to an enjoyable evening.

Suor Angelica and Le Coq d'Or Close Season

The San Francisco Opera Company's thirteenth annual season was brought to a close with a double bill consisting of Puccini's one-act opera, Suor Angelica and Rimsky-Korsakoff's Le Coq D'Or. With the exception of Helen Gahagan, who assumed the role of Sister Angelica in the Puccini work, the singers and pantomimists in both productions were representative resident artists.

C. H. A.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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Klemperer Receives Sculpture from Carnegie Corporation

As a souvenir of his part in the celebration of the centenary of the birth of Andrew Carnegie, Otto Klemperer has been presented by the Carnegie Corporation with a small piece of sculpture by Paul Manship. On it is engraved: "Presented to Otto Klemperer by the Carnegie Corporation for the advancement and diffusion of knowledge and understanding." Mr. Klemperer conducted the Tschaikowsky fifth symphony with the New York Philharmonic Orchestra on the occasion of the Carnegie Centenary Celebration at Carnegie Hall, New York, on November 25.

Enid Szantho to Sing in Mahler Work With Philharmonic

Enid Szantho, Hungarian contralto of the Vienna State Opera, arrived in America by the SS. Brittanic recently for her first appearances in America. Miss Szantho left the boat when it docked on December 8 in Boston and continued to New York by train in order to be on time for her first rehearsal with the New York Philharmonic Orchestra and the Schola Cantorum Chorus, under Otto Klemperer, in preparation for her New York debut in the Mahler second symphony at Carnegie Hall, December 12. She will give a recital at Town Hall, New York, on December 27.

Sigma Alpha Iota Establishes New York National Headquarters

Sigma Alpha Iota, national music fraternity for women, announces the establishment of National House headquarters in New York City. These headquarters are located in Tudor Tower, Tudor City, on Prospect Place. Jettie Denmakr Goerk, a member of Epsilon-Epsilon, New York City alumnae chapter, is the secretary in charge. One of the many national projects sponsored by Sigma Alpha Iota is the raising of a fund to finance the building of a National House to be dedicated in honor of the founders of this fraternity. Emanating from this project, National House headquarters are being established in prominent music centers throughout the country. The National House, when it is built, will be used as a centre for fraternity gatherings, and a residence for student members during their sojourn for music study in the city. The purpose of the National House headquarters in various music centres is to stimulate the National House project and provide on a smaller scale the advantages to members which it is hoped the culmination of the project entails. Headquarters similar to those newly established in New York have been maintained in the Allerton Hotel, Chicago, for the past three years.

American Society of Ancient Instruments Visits South

The American Society of the Ancient Instruments (Ben Stad, founder and director) has returned from a southern tour. Their engagements included one on November 13, when they played at Alabama College, Montevallo, Ala.; on November 18, they were heard at Converse College, Spartanburg, S. C. The society was presented in Town Hall, New York, on November 25 by the Beethoven Association. Every Wednesday afternoon in December, the group broadcasts over an NBC network, with Olga Samaroff Stokowski as commentator. They will give a concert in the Art Museum, Worcester, Mass., on December 15; 31, a program in the Bellevue-Stratford Hotel, Philadelphia, for the National Teachers Association; January 22, they are to play in Albany, N. Y.

Norena on Concert Tour

Eidé Norena, Norwegian soprano of the Metropolitan Opera, left New York on a short concert tour immediately after participating in the Bagby Musicale at the Waldorf-Astoria on December 9. She sang in Richmond, Va., on December 11; Converse College, Spartanburg, S. C., on December 13; she appears in Baltimore December 16; and will return to New York to sing in the Artistic Morning of December 19 at the Hotel Plaza. She re-enters the Metropolitan fold to begin her third season on Christmas Day, singing Violetta in La Traviata.

Minneapolis Greets Notable Concerts

Chase Baromeo Impresses in Song List—Rachmaninoff Heard With Symphony Orchestra in His Rhapsody—Ormandy Conducts Viennese Program

MINNEAPOLIS, MINN.—The second concert of the St. Paul Schubert Club on November 27 introduced Chase Baromeo, bass-baritone, as a recital singer. The People's Church was comfortably filled. Mr. Baromeo presented a program of fifteen songs by such composers as Handel, Schubert, Hugo Wolf, Respighi, Widor and Puget, songs which demanded and received all the refinements of concert singing. Mr. Baromeo could with advantage have permitted more operatic airs. As one of several encores, he added the prologue to Simon Boccanegra by Verdi. With it he heightened the impression of his dramatic style, and created an illusion of compelling dignity. Mr. Baromeo is to be commended for not allowing opera to blunt the many and varied effects vital to song singing. His fine, well schooled voice has a wide range of colors and tensions. He was liked by the audience, as was Frederick Schauwecker, at the piano. Plus this artist's contributions of artistic accompaniments, he played three solos: Prelude by Rachmaninoff, nocturne by Glazounoff and La Fileuse by Sibelius.

Rachmaninoff with Orchestra

The fourth concert of the Minneapolis Symphony Orchestra series, November 29 was another sold-out event—chairs were placed in the orchestra pit. Sergei Rachmaninoff was heard in his rhapsody on a theme of Paganini for piano and orchestra. Liadow, Stravinsky and Moussorgsky were his program mates; a most solid evening of things Russian. The orchestra under the vigilant guidance of Eugene Ormandy was explosively efficient in portraying the mercurial changes of the Liadow Eight Russian Songs, the Stravinsky The Firebird suite, and the Ravel arrangements of Moussorgsky's Pictures at an Exhibition. There were many spots of acute, tense beauty.

Mr. Rachmaninoff carried off with brilliance the virtuoso role he has elected to give the soloist and on a par with this was the orchestral part so alertly guarded by Mr. Ormandy. Mr. Rachmaninoff obdurately insisted upon maintaining the symphony tradition of "no encore" despite continuous applause.

Viennese Program

An afternoon in Vienna was the theme of the Sunday afternoon concert of December 1. Ormandy takes these orchestral trips to Vienna often. Concert audiences here are familiar with the Strauss family, with waltzes and polkas by the score. No conductor contrives to infuse more grace or charm into them than does Ormandy. For this concert, he arranged five numbers of Kreisler into a delightful group under the heading Kreisleriana. The main offering of the afternoon was Mozart's symphony in G minor—one of Ormandy's cameo masterpieces. The overture to Rosamunde by Schubert and various Strauss dances completed the program. Sphären-Klänge by Josef Strauss was a "first time" in Minneapolis. The audience greatly enjoyed the Ormandy emphasis upon "whatsoever things are lovely" in this program of melody and rhythm.

E. G. K.

Ethlyn Salter Active

Ethlyn Salter, contralto, is fulfilling a number of engagements in Westchester County, N. Y., this month. On December 5 Miss Salter sang Italian and English songs at the Italian Club in Mt. Kisco. On December 4 she contributed a group of German songs to a program at Caroline Beeson Fry's studio. On December 17 Miss Salter will sing the incidental solos for contralto with the White Plains Choral Society at the County Centre.

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Photo taken in the Nebraska State Capitol Building by R. W. Hufnagle, Lincoln, Nebr.

The illustrations of this page are from the first work on the subject of "Chromatic Harmony," by Jean Philip Rameau, an original dated 1772, and is in the library of the Lincoln Cathedral Choir.

Lincoln Cathedral Choir

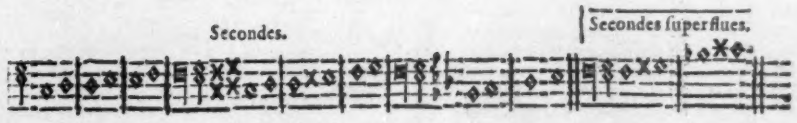
a cappella

America's Most Singular Attraction for the 1,935th Christmas Season on Earth

The 55 mixed voices comprising this long-honored organization, founded 16 years ago by John M. Rosborough, its conductor, are mainly recruited from the University of Nebraska, and are touring the Cathedrals and Concert Halls of the East for the first time in history as the State of Nebraska's and the City of Lincoln's Christmas gift to the nation.

The President of the United States, Franklin D. Roosevelt, has invited these pilgrims from Lincoln, Nebraska, to appear with him in the Christmas Eve ceremonies attending the lighting of the Nation's Christmas Tree in Washington, D. C. This program to be broadcast over both NBC and Columbia national networks.

MANAGEMENT: Walter Anderson, Waldorf-Astoria, N. Y.
Wire Inquiries



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1936 AMERICAN TOUR

SOLD OUT

Jan.	5...	Town Hall Recital, N. Y. C.
"	7...	East Orange, N. J.
"	9...	Montreal
"	14...	Burlington, Vt.
"	16...	Toronto
"	17...	Bay City, Mich.
"	21...	Springfield, Ill.
"	23...	Washington, D. C. (National Orchestra)
"	24...	Washington, D. C. (recital for Friends of Music)
"	27...	Newport News, Va.
"	29...	Concord, N. H.
"	30...	Bridgeport, Conn.
"	31...	New Haven (Yale)
Feb.	1...	Boston
"	3...	David Mannes School N. Y. C., for English Speaking Union
"	6...	Louisville
"	9...	Indianapolis
"	11...	Duluth
"	13...	Missoula, Mont.
"	14...	Spokane, Wash.
"	16...	Walla Walla, Wash.
"	17...	Seattle
"	18...	Yakima, Wash.
"	20...	Billings, Mont.
"	24...	Fresno, Cal.
"	25...	San Francisco
"	27...	Redlands, Cal.
"	28...	San Diego, Cal.
March	3...	Los Angeles
"	5...	Tucson, Ariz.
"	7...	El Paso, Tex.
"	9...	Albuquerque, N. M.
"	11...	San Angelo, Tex.
"	16...	Chambersburg, Pa.
"	17...	Williamstown, Mass.
"	20...	Baltimore (Peabody)
"	24...	York, Pa.
April	19...	Pittsburgh, Pa.

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Cleveland Orchestra's Staging of Carmen Brings Acclaim for Colorful Production

Capacity Audiences Attend Performances of Bizet Opera Under Rodzinski's Baton—Levitzki Feted Soloist in Saint-Saëns Concert—Ignaz Friedman and Ria Ginster in Joint List

CLEVELAND, O.—Carmen attracted three capacity audiences to Severance Hall on November 28, 30 and December 2, the occasion being the second seasonal offering of opera by the Cleveland Orchestra under the baton of Dr. Rodzinski. With many innovations in stage business, colorful scenery designed by Richard Rychtarik, a remarkably fine chorus (trained by the talented Boris Goldovsky) an orchestra of luscious tone and finesse, and efficient artists in the cast, the Bizet opus proved an exciting experience. Armand Tokatyan looked and acted the part of José to perfection, his voice being extremely well suited to the role. The seductive cigarette girl, given a splendid portrayal by Bruna Castagna, was universally acclaimed; her voice possesses that dark timbre of passion and suggestion so necessary for the role.

Carlo Morelli as the Toreador displayed all the routine and commanding presence of his former appearances here in various other roles and stirred his audience profoundly. Capital entertainment was furnished by the two smugglers, Albert Mahler and Abrasha Robofsky, and the Zuniga of Alexis Tscherkassky; the two former were joined in the quintet by the Cleveland singers, Marie Simmelink Kraft, Marcia Bissell and Donald Dickson, who sang their allotted parts with good taste. Another feature of appealing beauty was the colorful ballet at the beginning of the fourth act, when Maria Isabel, together with a finely trained *corps de ballet*, presented Spanish dances; the Albeniz Triana was effectively inserted by Rodzinski and made for unusual entertainment. Conductor and artists were enthusiastically called before the footlights.

MEMORIAL SYMPHONY CONCERTS

In the two pairs of concerts preceding the opera, each program was devoted partly to the memory of Camille Saint-Saëns and Charles Martin Loeffler respectively. Besides the popular tone poems of Danse Macabre and the Spinning Wheel of Omphale, Mischa Levitzki was heard in the second concerto which he played with finely wrought passage work and sonorous chords. The first part of this program was devoted to the sixth symphony of Nicolas Miaskowsky, which proved to be a novelty of interest offering true music of the romantic type, happily devoid of tonal experimentations; dramatic and powerful in its suggestiveness.

Of the two Loeffler compositions offered at the fifth concert, the more interesting and effective was the familiar Pagan Poem, in which Boris Goldovsky made his pianistic bow to our symphony audience and immediately placed himself in the front rank of local artists. His performance at the piano was noteworthy and of fine intellect. The Canticle of the Sun for voice and small orchestra was of minor interest. Nevada van der Veer sang the vocal line with efficiency. The first part of the program belonged to the Oberon Overture and Mendelssohn's Scotch Symphony. Rodzinski succeeded in imbuing the latter with all its inherent charm; its dainty loveliness offered welcome relief from much dissonance offered in abundance by our contemporary composers.

RECITALS DRAW THRONGS

A capacity audience of 3,000, overflowing in hundreds to the stage of Public Music Hall, was swayed and charmed by that personality which is Kreisler's. All the rechristened, hyphenated works of so many years' fame figured on the program.

The third offering in Mrs. Emil Brudno's Concert Course, under the auspices of the Cleveland Museum of Art, was a joint recital by Ignaz Friedman and Ria Ginster. The keyboard magic of Friedman revelled in tonal splendors of the Bach-Busoni Chaconne; it glittered and sparkled in Schumann's Carnaval and wove its spell in the poetry of Chopin. Ria Ginster, the typical, refined Lieder singer, gave an exquisitely artistic program of Schubert, Schumann, Brahms and Strauss songs. Her charming simplicity of style was applauded wholeheartedly. Both artists were gracious with their encores.

Fritz Kitzinger gave efficient support at the piano for Miss Ginster.

In the course of its educational series the Museum of Art presented Denoe Leedy of the piano faculty of the Institute of Music who chose an interesting program to elucidate the evolution of the sonata through its classical, romantic and modern periods. Intelligent musicianship distinguished his performance of Bach, Beethoven, Schubert and Bartok works, which the large audience honored by prolonged applause. R. H. W.

Ballet Russe Returns to Metropolitan for Fortnight in April

Having completed the first leg of its transcontinental tour of America, the Ballet Russe de Monte Carlo has decided to play a return engagement in New York at the Metropolitan Opera House for two weeks beginning April 12, according to announcement by S. Hurok.

(Mishkin photo)

S. HUROK

Mr. Hurok says that former attendance records were exceeded during the Russian troup's appearances in Boston, Philadelphia, Pittsburgh and Chicago. "In the latter city, 42,000 spectators attended eleven performances, thereby achieving a capacity which the Auditorium Theatre has not reached in three years. Leopold Stokowski and the Philadelphia Orchestra assisted at four of the eight performances in Philadelphia, the longest ballet run in the city's history. Most of the performances at the Academy of Music were sold out.

"After covering a score of cities in the Middle West, Col. de Basil's company will appear in West Coast cities and head eastward through southern territory embracing Florida in its itinerary for the first time. A return engagement will also be given in Chicago and Philadelphia. Scheherazade, Choreartium and Aurora's Wedding have proved to be the three most popular ballets given thus far on tour."

Gordon Quartet and Pietro Yon in New Orleans

NEW ORLEANS, LA.—The Gordon String Quartet increased the number of their admirers during a return engagement as the opening feature of the Dixon Hall Series, an auxiliary of the Philharmonic Society. Jacques Gordon, David Sackson, Paul Robyn, and Naoum Benditzky made their initial appearance here last season. The program consisted of three quartets, the G minor (op. 74, No. 3) of Haydn, the G minor (op. 10) of Debussy, and the quartet in D major (op. 2) of Borodin. Despite the definable individualism of these three composers, a strain of similarity dominated the performance. Several encores augmented the program, most significant among which was a refreshingly original interpretation of Ibert's Little White Donkey.

An interested audience gathered to hear Pietro Yon, concert organist, whose recital was sponsored by Professor William C. Webb (dean of the Louisiana Chapter of the American Guild of Organists). Yon's widely varied program, which included several of his own compositions, offered scope to witness many phases of technic. He was received with enthusiasm.

The formation of a music appreciation class by the Orleans Club, exclusive woman's organization, was recently announced by the chairman of the music appreciation committee (Mrs. John Alden Bumstead), formerly president of the Music Club, which disbanded this fall. Apparently the class is being organized to replace certain phases of the former club's work, and will present a series of eight lectures on Symphonic Masterpieces by Walter Goldstein, pianist and faculty member of the Newcomb School of Music. O. M. L.

Guiomar Novaes Introduces Brazilian Works in Jacksonville

JACKSONVILLE, FLA.—Guiomar Novaes, pianist, gave a concert here on the Civic Music Course, November 19. In a program of musical riches she delighted a friendly audience with her technical prowess, the deft molding of her phrases, and her brilliant and encompassing styles. She began with a Bach fantasie and fugue, playing the noble measures with dignity, tenderness and thorough cognizance of the Bach idiom. Equally memorable were her interpretations of two sonatas by Scarlatti. She gave beautiful and exquisitely feeling exposition to a Beethoven sonata and to a group of Chopin numbers. Her achievements in the field of virtuosity were perhaps best exemplified by sonata in D of Ernesto Halffter. The Camargo Guarnieri Choro No. 5 followed, and then four numbers from the charming suite of Villa-Lobos entitled The Baby's Family, given a propitious introduction to Jacksonville under Mme. Novaes' potent fingers. Her audience demanded a long list of encores, in which were included several of the Children's Scenes—Running, Running, Ring Around the Rosy, March, Little Soldiers, and others—from the piano sequence composed by Octavio Pinto, husband of Mme. Novaes. She was generous with extensions to her printed list, but her hearers were apparently insatiable and only left the theatre when they could not prevail upon her to play again. K. T.

Feuermann Opens World Tour

Emanuel Feuermann, cellist, is beginning a year's tour of the world. He is now completing a concert itinerary of Europe. During October he was heard in Zürich in the Master Concerts; Vienna, in recital and with the Konzert-Verein (Haydn concerto); Prague, Radio-Journal (Dvorak concerto); Brünn, Musik Verein. In November Mr. Feuermann played in England: Tumbridge Wells; London Royal Philharmonic Orchestra (Schönberg concerto); Haslemere; Folkestone; Cambridge; Edinburgh (Dvorak concerto with orchestra), Glasgow; London Museum's concert; Manchester; also in Holland: Hilversum Radio; Amsterdam Concertgebouw Orchestra (Haydn concerto); and in Switzerland: Winterthur Orchestra and St. Gallen Orchestra. This month (December), Mr. Feuermann is appearing in Luxembourg over the radio (Dvorak concerto) and in Italy: Bergamo; Torino; Milan; and Brescia.

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Washington Orchestra Introduces Young Soloists under Baton of Hans Kindler

Bauer and Spalding Excel in Sonata Program—Resident Organizations in Attractive Lists

WASHINGTON, D. C.—Two young soloists were featured at the thirty-ninth Sunday concert of the National Symphony Orchestra on December 1 before a large audience at Constitution Hall. With Hans Kindler magnificently conducting, the opening number was the Bach suite in B minor for flute and strings. Harold Bennett, solo flutist, in the personnel of the orchestra, distinguished himself in his exquisite interpretation of the Bach suite, also offering an example of the many youthful talents in the Orchestra.

Elizabeth Travis proved herself to be a pianist of high order when she played with brilliancy and finesse the Liszt concerto No. 2 in A major.

The balance of the program which Kindler offered included the symphonic poem, La Procession Nocturne (Rabaud), Praeludium (Järnefelt), Danse des Matelots from The Red Poppy (Gliere) and as an encore, Liebestraum (Liszt).

BAUER-SPALDING RECITAL

Harold Bauer, pianist and Albert Spalding, violinist offered a delectable program of sonatas on November 24. The recital was under the direction of Mrs. Dorothy Hodgkin Dorsey. The sonata program of Beethoven's C minor (op. 30, No. 2) Mozart B flat, César Franck in A and the encore (last movement of Beethoven's Kreutzer sonata) was interpreted with such perfection by Bauer and Spalding that each sonata proved to be a polished gem. The laurels of the memorable concert go to both artists.

U. S. DEPARTMENT OF AGRICULTURE CHORUS

Robert Frederick Freund directed the chorus of the U. S. Department of Agriculture before a large audience at the Agriculture Auditorium on November 27. The remarkable attainments of the young choral group under the leadership of Mr. Freund have been such as to class it among the outstanding ensembles in this city. The Song of Thanksgiving, a cantata by J. H. Maunder, was offered. The program was opened by Harry B. Humphrey who read the Thanksgiving Proclamation of the President of the United States. The soloists were Marie Martel, Ruth L. Morgan, Elizabeth E. Buckley, Robert S. Campbell, David Manley, R. J. Murray, M. L. Buckley and Walter Redit. Edna Lee Freund and Victor Neal were the accompanists.

INTERNATIONAL ART FORUM

The International Art Forum, which has for its aims the promotion of all aspects of culture and the assistance of artists of merit who are not well-known, in its first recital of the season presented Dr. Kurt Hetzel, pianist, conductor and critic; Amelia Conti, harpist of the Metropolitan Opera, and founder of the International Art Forum; Erna Embrey, dramatic soprano; and William Fletcher Smith, baritone, pupil of Gretchen Hood.

At the Washington Club on November 27, before a distinguished audience, Dr. Kurt Hetzel lectured on Wagner and with piano interludes demonstrated the highlights of Wagnerian music. Erna Embrey with Jewell Downes at the piano, in masterful interpretation sang Elsa's Dream from Lohengrin and Elizabeth's Prayer from Tannhäuser. William F. Smith, baritone with Amelia Conti accompanying on the harp, superbly sang Wolfram's address and the song to the Evening Star, Tannhäuser. Mr. Smith won a scholarship at the Juilliard Graduate School of New York.

WASHINGTON COLLEGE OF MUSIC RECITAL

The Washington College of Music and Emanuel Zetlin presented in recital, Harry Cykman, violinist and Eugene Helmer, accompanist before a large audience at the school's auditorium on November 23.

The youthful artist Cykman in his style shows the accomplishments of good training. The program included Purcell's sonata in G minor, Mozart's concerto in A major and several short numbers.

FELICIA RYBIER CLUB MUSICALE

Among the prominent local artists who appeared at the monthly meeting of Felicia Rybier Club, before a distinguished audience on December 4, were Marjorie King, soprano; Delphino Desio, cellist; and Adele Rosenberg, pianist. G. S.

Detroit Forces in Vivid Tosca

Resident Symphony Orchestra and Civic Opera Present Puccini Work Under Pelletier—Cast Headed by Serafina Di Leo in Local Debut

DETROIT, MICH.—The combined forces of the Detroit Symphony Orchestra and the Detroit Civic Opera Society presented La Tosca on November 29 and 30 at Orchestra Hall as one of the regular subscription series attractions. The first night was for regular subscribers and the second night for non-subscribers.

The title role was sustained by Serafina Di Leo, an American girl who has sung in Italy, making her local debut in this production. She is a supple actress of fine appearance and has a voice of large calibre which, when properly regulated in the upper register, will place her high in the operatic world. For one so extremely young, she made a remarkably fine Tosca. Edward Molitore, American tenor, with a pleasing voice and good stage presence, sang the role of Mario. George Dubrovsky, guest baritone from The Art of Musical Russia, Inc., excelled in his performance of Scarpia. We would have liked him a little more daring and malevolent, but there was dignity in his bearing and his singing was expressive throughout. Special mention should be given Vittorio Trevisan as the Sacristan, for the few minutes he was on the stage in his minor role revealed fine artistry of pronounced quality. Wilfred Pelletier, of the Metropolitan Opera, conducted the Detroit Symphony Orchestra with exactitude and very few opera companies in this city have had such splendid accompaniments.

The chorus and minor roles were ably filled by local talent, the chorus rising to heights in the Te Deum in the first act. Thaddeus Wronski of the Detroit Civic Opera is responsible for the fine showing made. The performances were rewarded both nights by sold-out houses.

KREISLER CONCERT

The second in the series of concerts at the Masonic Temple brought Fritz Kreisler on December 2. There was a packed auditorium of 5,000, plus hundreds of standees and extras seated on the stage. Kreisler surpassed himself, if such a thing were possible. So much was the audience stirred that they arose *en masse* at the end of the concert and cheered. He started off with Tartini's Devil's Trill sonata, followed by some unaccompanied Bach, and Viotti's concerto. After the intermission came four of his own compositions, and arrangements, and the Debussy-Hartman La fille aux cheveux de lin.

HELEN JEPSON SINGS FOR LEGION

Helen Jepson, blonde and comely, as well as one of the important American singers of the day, made her concert debut in Detroit at Orchestra Hall, December 5, before a packed house of American Legionnaires and their friends. Her entrance was regal, and while the voice is well controlled and warmly timbred, she at no time made the mistake of being the opera singer on the concert stage. She had an unusually fine musical program, well balanced, and made no attempt whatever to be theatrical or shout top notes to the gallery; therefore there were no sudden outbursts of applause but a deep sense of appreciation was evinced from time to time. She is an earnest artist and knows the value of finished *piano* tones.

Among the many compositions which she sang with fine feeling were Have You Seen But a Whyte Lillie Grow?, an old English melody; Korngold's Liebesbriefchen, Koechlin's L'Hiver, truly a thing of beauty, Horace Johnson's The Rose and the Gardener (very expressively sung) and Verdi's Ah, fors' è lui from La Traviata. In addition, there were compositions by Handel, Wolf, Korngold anl John Alden Carpenter, Puccini's O Mio Babbino Caro from Gianni Schicchi, and the program ended with folk lullabys, Nursery Rhymes and the singing of Madelon for the veterans. It was a highly successful concert by a discriminating artist.

Arpad Sandor, Hungarian pianist, acted as accompanist and was excellent. No singer could go amiss with such splendid accompaniments.

HELEN OELHEIM, mezzo-soprano, makes her Metropolitan Opera debut as Siebel in Faust on December 19. (Photo by Delar.)

OTHER MUSICAL EVENTS

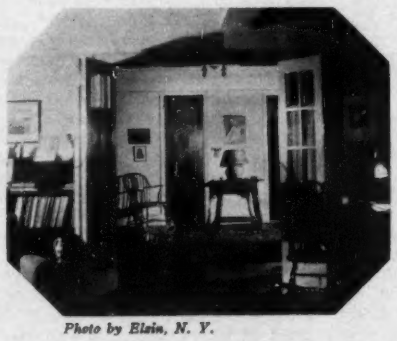
The Workingmen's Circle of Detroit presented at the Institute of Arts on November 24 the Cleveland-Akron Mandolin Orchestra, with Sally Kaplan, soprano, and Dan Frohman, directing. The ensemble is composed of young men and women who played earnestly and with sincerity such compositions as Granados Jota, Bizet's Carmen, Gliere's Russian Sailor Dance arranged by the conductor, Dan Frohman. They also played Ballet Egyptian composed by the conductor, which had original themes and brilliant tonality. Ida Cohen as accompanist and pianist did good work and Miss Kaplan, young soprano soloist, had remarkable stage presence as well as good material. The auditorium was crowded.

The Detroit Conservatory of Music presented Vernelle Peppard, soprano, and George Shaffer, tenor, in a song recital at the Conservatory Hall on December 5. Good work was shown and much improvement.

R. C. B.

Marcella Geon's Wagner Series

Marcella Geon begins her Wagner series with a Siegfried "Conversational Concert" for Children at her New York studio, December 21. Miss Geon tells the story in language the children can understand and plays the motifs so that they are simple for the children to listen to and to play for themselves. Some of the motifs are being played by pupils of Miss Geon.



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NEW YORK CONCERTS

DECEMBER 2

Florence Vickland The debut recital of Florence Vickland, soprano, winner of the Walter W. Naumburg Musical Foundation prize, took place in Town Hall on Monday afternoon before an audience unusually numerous and highly enthusiastic. She was greeted with a salute of hearty applause as she stepped out on the stage, and the response of her audience would have justified encores after every group. Miss Vickland began with eighteenth century airs by Pergolesi, Piccinni and Galuppi. A German group by Joseph Marx, Hugo Wolf and Richard Strauss displayed her abilities in the field of Lieder. Debussy's Le Balcon, an aria from Respighi's Maria Egiziaca, and two other Respighi items preceded four songs in English, which concluded the program. These were Cedar (Ms.) by Roland Bradley, Richard Hageman's May Night, I Am Like a Remnant of a Cloud of Autumn (John Alden Carpenter) and Bainbridge Crist's Colored Stars. To the interpretation of this list Miss Vickland brought a clear, fresh voice and expressive powers of depth and vitality. The singer received training at the Eastman School and the Juilliard Graduate School, and her present teacher is Alberto Sciarretti. She makes a graceful, pleasing appearance, unhampered by nervousness, and her singing has a dramatic quality that hints at operatic potentialities. Mr. Sciarretti was her sympathetic accompanist.

Anna Grossman Appearing in a second New York recital, following her debut of last season, Anna Grossman, pianist, was heard at Town Hall, in a program of major proportions. Her far-ranging list included the Harmonious Blacksmith variations of Handel, Bach's Italian concerto, the Beethoven Waldstein sonata, Schumann's Davidsbündler Dances, works of Debussy, Medtner and Paganini-Liszt. There was material here for the most brilliant virtuosic treatment, as well as for the interpreter who seeks the deeper meanings of music. Miss Grossman, in the course of the recital, revealed that she has particularly stressed the former phase in the cultivation of her pianistic gifts. She has a large, ample tone, as well as technical facility, and there were indications that she will probably gain in the subtler attributes of performance with greater maturity. The large audience received her playing with applause and induced the pianist to give encores.

Edwin Grasse A musician who is familiar to New York concert audiences not only as a violinist but also as an organist, Edwin Grasse, appeared in recital at Steinway Hall on Monday night. His program was made up of three sonatas for piano and violin. The opening number was Brahms' sonata in D minor, No. 3. This was followed by Leo Weiner's sonata in D major, No. 1, and the third was Mr. Grasse's own sonata in G major. The last work was played from manuscript and was given its first performance. Further example of the violinist's skill at composition was revealed in his encore, which he announced as the *scherzo* from his sonata No. 1.

Mr. Grasse executed his offerings with polished technic and his deference to Brahms was evidenced in the sincere interpretation which he presented of this sonata. The Weiner opus was likewise extremely well done and the movement, *rasches waltzertempo*, was especially charming. The Grasse sonata received much applause from his listeners whose approval indicated this work (opus 69, No. 6) to be a valuable addition to violin literature.

An almost capacity house tendered Mr. Grasse a cordial reception for his musicianship. Ada Zeller, pianist-composer, supplied artistic and masterful accompaniments.

DECEMBER 3

Diaz Tuesday Afternoons The third in the series of Tuesday afternoon concerts which Rafaelo Diaz is presenting in the grand ballroom of the Waldorf-Astoria brought a program by Amri Galli-Campi, American coloratura soprano, and Richard Crooks, tenor of the Metropolitan Opera. Mr. Crooks sang three songs by Richard Strauss, the aria Le Reve from Massenet's Manon and an aria from Giordano's Fedora, Then You'll Remember Me from the Bohemian Girl, and two songs by Frank La Forge, Retreat and Supplication. The tenor drew generously on his notable reserve of vocal beauty and interpretative finesse. In the Strauss numbers he was cognizant of each mood and nuance. His singing of the operatic excerpts was a model of music drama in concert terms. The two examples of Mr. La Forge's vocal writing were delivered with consummate style, and drew much applause for the singer and for the composer, who was at the piano for Mr. Crooks. The audience recalled the tenor repeatedly for encores, directing a share of their acclaim toward Mr. La Forge for his masterly accompaniments.

The coloratura art of Miss Galli-Campi was displayed in the polonaise from Thomas' Mignon, Vocalise (Rachmaninoff), La Zingara (Donizetti) and Alleluja (Mozart). For her final group she sang Lullaby by Cyril Scott, Dawn (Pearl G. Curran) and The Three Cherry Trees by Horace Johnson. The bright quality of Miss Galli-Campi's voice and its delicate yet firm timbre were in evidence in all her singing. Youthful and pleasing in appearance, she is a soprano of attainment in the coloratura field. After Mr. Johnson's song—a setting in tonal pastels for lines by Walter de la Mare—she indicated the presence of the composer in the audience and directed the appreciation of the audience toward him. Her hearers demanded several extra numbers from Miss Galli-Campi. Arpad Sandor furnished a fine piano background.

As a final offering, Mr. Crooks and Miss Galli-Campi joined in a scene from the first act of Linda di Chamounix. The ballroom of the Waldorf-Astoria was thronged for this occasion.

Max Rabinoff Anniversary Opera As a tribute to the twenty-fifth anniversary of Max Rabinoff as a musical manager, a performance of Verdi's La Traviata was staged in Carnegie Hall. The proceeds were to be given to the Los Angeles Free Sanatorium, and the audience was a large one. Simple but colorful settings had been designed by Serge Soudeikine, and the stage was under the direction of Victor Andoga. Fulgenzio Guerreri substituted as conductor for Cesare Sodero, who according to a slip in the programs, had been taken ill suddenly.

The leading roles were sung by Edis de Philippe, a youthful and attractive Violetta of appealing voice; Rolf Gerard, as a vigorous Alfredo, and Mario Cozzi, giving an unusually forceful impersonation of Germont, sung in rich tones. Other parts were sustained by Abrasha Robosky, Geva Taliaferro, Francesco Curci, George Morley, and Alice Haeseler. The chorus sang with zest, and a ballet, directed by Mme. Yakovleff, included solos by Monna Montes, Grace Walsh and Rosa Feld. The smooth pace at whch the performance moved and its musical taste reflected much credit on the conductor. The settings and lighting were also creditable, considering that the stage of a concert hall was utilized.

After the second act, Willard V. King introduced Dudley Field Malone, who paid tribute to Mr. Rabinoff. The latter made a speech of thanks and was presented with a wreath from friends and associates, by Dorothy Gordon. The audience applauded the honor guest and the performance warmly.

EUGENE LIST,

pianist, whose debut recital at Town Hall, New York, was postponed because of influenza, will play in that auditorium on January 6. However, his appearances with the New York Philharmonic Orchestra in the Shostakovitch piano concerto on December 19, 20, 21 and 22 mark his New York debut. Mr. List was the winner of a contest last season to appear as soloist with the Philadelphia Orchestra.

Alton Jones Alton Jones, pianist, gave a recital at Town Hall on Tuesday night before an audience which held many distinguished members of New York's musical sphere. He played three choral preludes of Bach, arranged by Rummell—Ertödt uns Durch Dein Güte (Cantate No. 22), Das Alte Jahr Vergangen Ist (organ prelude) and Jesus Christus Gottes Sohn (Contate: Christ Lag in Totesbanden). Brahms was represented by the sonata, op. 1 in C, and after the intermission Mr. Jones offered Chopin pieces, and a group by Prokofieff, Rachmaninoff and Dohnanyi. The possessor of technical power, tempered by finesse, Mr. Jones faced keyboard demands with ease. The Bach excerpts were negotiated with dignity and a clear conception of the noble beauty of the themes. The Brahms sonata served to display his digital celerity and assurance, along with the musicianly spirit which illuminated his tones. The lighter music of the rest of the program was set forth in terms of fastidious taste and colored with tints of an extensive tonal palette. He is a Chopin interpreter of obvious devotion, and some of the best effects of the evening were obtained in the interlude assigned to this composer. The audience applauded Mr. Jones heartily and called him back repeatedly.

DECEMBER 4

Zlatko Balokovic Following an absence from this country of several years, during which time he was heard widely in Europe, Zlatko Balokovic, violinist, appeared in recital at Carnegie Hall before a large audience, which received his work with enthusiasm. The Croatian artist is well known in New York, where in 1924 he accomplished the feat of giving sixteen recitals within a few weeks.

On this occasion he chose a program of major exactions, including a Vivaldi sonata in D major, arranged by Respighi; Bach's sonata in G minor (unaccompanied); Brahms' sonata in D minor, and Chausson's Poème. Added to these large-scale compositions, each a test-piece in the violin repertoire, the evening offered interesting shorter numbers—Jugoslav Song and Dance by Josip Slavenski, Paganini's Caprice No. 13 (Berwald edition), Fountain of Arethusa by Szymanowski, and Novacek's Perpetuum Mobile.

To all these compositions, Mr. Balokovic brought a large and ingratiating tone, a thorough technical command of the violin, and sound musicianship in interpretation. He is today not one of those sensational virtuosi who dazzle their audiences with breath-taking feats solely for the sake of the short-lived astonishment that is thereby created. One felt that this violinist has matured considerably in his command of style since he last played here. Especially in the *largo* of the Vivaldi sonata and the *adagio* of the Brahms work he played with rich feeling and sincerity. The Bach was outlined with musicianly grasp, and the fugue in particular was done with fine gradations of tone and intelligent contrast of structure. In the final numbers, there were *tours de force* of performance, such as his airy tossing off of the taxing Paganini caprice and the Novacek number, while the beautiful Szymanowski impressionistic tone painting and the folk airs of Slavenski again showed his sensitiveness to musical beauty. The accompaniments of Pierre Luboshutz were marked by musicianly finesse.

DECEMBER 5

Plaza Artistic Morning A Spanish concert was presented to patrons of the Artistic Morning at the Plaza Hotel on Thursday afternoon. The protagonists were Consuelo de Lamar, soprano; Tito Guizar, tenor; and José Echaniz, pianist. Mr. Echaniz began the program with Brahms' arrangement of Gluck's gavotte in A minor, the Rubinstein version of Beethoven's Turkish March, and Weber's rondo in C. Later he returned to play Ernesto Halffter's Danza de la Pastora and numbers by de Falla. A keyboard performer of flashing technic and fleet, assured execution, he also has taste and depth of feeling to round out the impressive sum of his musical attainments. The soprano gave two song groups, by Maria Grever, Lecuona, Serrano, de Falla, Granados and Pagans, displaying a voice of breadth, color and fine natural quality, used with skill and musicianship. She was in costume for her second appearance. Edwin McArthur was at the piano for her, accompanying with his usual finesse, especially in the Jota of de Falla.

The aria, Una Furtiva Lagrima from Donizetti's L'Elisir d'Amore varied the song list of Mr. Guizar, who also offered items by Jorge del Moral, Chapi, Maria Grever, Vigil y Robles and an arrangement of A. Lara's Santa (self-accompanied with guitar) that had so disarming a charm, despite its popular flavor, that it had to be repeated. Mr. Guizar's fine-textured, appealing voice and the excellent production of his tones made an effective setting for all his numbers. He had the adept assistance at the piano of Michel Rosco.

The audience responded enthusiastically to the artists, calling each back for a series of encores.

(*Continued on page 27*)

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Rachmaninoff, Kirsten Flagstad and Marion Kerby Among Welcomed Recitalists—Concert of Old Music Delights—Koussevitzky Leads Rarities by Sibelius

BOSTON.—The week beginning December 1 has been an exceptionally interesting one. It started off with a concert by Sergei Rachmaninoff in Symphony Hall. Rachmaninoff played a program of no novel interest in itself, but his artistry was such that each performance was absorbing. Not all of us can admire the thirty-two variations in C minor of Beethoven as one of the great works for piano by that composer, but one was almost persuaded to such a point of view by Rachmaninoff's interpretation. Three sonatas by Scarlatti (Domenico), the B minor of Chopin and a number of shorter pieces by Russian composers, such as Scriabin, Medtner and the performer himself, completed the program. Mr. Rachmaninoff was at the top of his form, and the audience heard him with evident pleasure.

Marion Kerby, who has appeared in Europe and America interpreting Negro exaltations and Kentucky Mountain songs, gave her first concert here on December 3. Miss Kerby's brand of dramatic and musical entertainment is sure to please. On this occasion it did, of course. Because of compelling artistry that was unusual and authentic her audience responded with enthusiasm. Let us hope that she will come again for her work deserves wide attention.

December 4 was a day for rejoicing in the musical world. Seldom does one hear two such concerts in a month (let alone a day) as were given by Kirsten Flagstad in the morning and Putnam Aldrich, harpischord, and Alfred Zighera, viola da gamba, in the evening. Mme Flagstad appeared in the second of the series of Morning Musicales at the Hotel Statler. We in Boston have heard her in opera with the Metropolitan last season, but we had long anticipated the pleasure of hearing her in a program of Lieder. The concert, for this writer at least, was a pure delight. The very first song (Schubert's An die Musik) was sung with exquisite purity. Her perfect breath control, the singing of the song as music and without a thought of personal temperament, her phrasing and the beautiful quality and repose of her voice—these are not often heard in concert halls today. She sang a fine program: Lieder of Schubert, Strauss, Grieg, Rachmaninoff and two excerpts from Tannhäuser. Edwin McArthur was the excellent accompanist. Altogether it was an hour of perfect singing, an hour to recall in the future.

OTHER RECITALS

Mr. Aldrich and Mr. Zighera are also artists of high ideals and persuasive scholarship. They gave a concert of eighteenth century music for harpsichord and viola da gamba here last year, a concert that was a decided success. The occasion this year in Jordan Hall was no less so. Mr. Zighera is a cellist in the Boston Symphony Orchestra and he is also a virtuoso on the viola da gamba, which he plays with miraculous sympathy for the instrument's beautiful tone. Mr. Aldrich is a resident locally, one of the finest harpsichordists in the country and a young artist deserving of every encouragement. Their playing both together and separately, is characterized by remarkable fidelity to the music in hand, whether it be by Bach or an obscure composer of the late seventeenth or early eighteenth centuries. The audience was evidently delighted by the whole affair and seemed really to enjoy hearing the music played as it was conceived (or as near as we shall ever hear it). Several encores were demanded and given.

Francoise Mereminska, a local pianist, gave a concert on December 5 in Jordan Hall. Her program, consisting of the Beethoven sonata, op. 31, No. 2, and the Schubert sonata in B flat major (posthumous) and shorter pieces gave evidence of a serious purpose. Her playing, however, was much too mannered, faulty technically, and too many liberties were taken in the matter of *tempi*. If Miss Merminska would reconsider her notions about the entire art of music (as exhibited in her interpretations), she might then proceed on a sounder basis as a pianist.

BOSTON SYMPHONY ORCHESTRA HONORS SIBELIUS

The Boston Symphony Orchestra concert did honor to the seventieth birthday of Sibelius, which took place December 8. Mr. Koussevitzky chose three of the Finnish composer's tone poems, none of which are too familiar here. The first, which was played for the first time in Boston was Swanwhite, a suite from the incidental music to Strindberg's play of the same title and thus really not a tone poem. The second was Pohjola's Daughter, which has been heard here infrequently, and the last Tapiola, which has been given only once before. For good measure, as if we had not had enough tone poems for one concert, Mr. Koussevitzky gave Strauss' Heldenleben.

Swanwhite shows Sibelius in a gracious mood. The music is individual, but hardly better theatre music than a number of modern composers could write and have written. This kind of music does not sit naturally on Sibelius nor emerge easily from his creative imagination. Much more in the manner that we know of him are Pohjola's Daughter and Tapiola. It is also a manner that one can respect, music that stirs one with strange emotion. Sibelius' admirers place Tapiola along with the seventh symphony as among the master's greatest works. With this view one can agree. Mr. Koussevitzky is well known for his interpretations of Sibelius, and we may be sure that we heard excellent readings of these tone poems.

Strauss' Heldenleben rings even falser than usual after the simplicity and strong emotional impulse of Sibelius. There are beautiful pages, but on the whole this is one of the most tedious of Strauss' tone poems. Certainly it seemed superfluous at this concert, splendidly as it was played by the orchestra. A. W. W.

TILLA GEMÜNDER

director of the Choral Group of the Munsey Park (Manhasset, L. I.) Woman's Club. This ensemble gave a Christmas program on December 10 and are to be heard in a second concert in the spring.

Texas Teachers in Convention

Corsicana Is Scene of Twenty-second Gathering, Including Recitals, Musical Forums and Discussions —High School Music Credits Adopted by State

CORSICANA, TEX.—The Texas Music Teachers Association closed its twenty-second convention here with the election of officers as follows: president, Mary Dunn (Lubbock); vice-presidents, Carl Wiesemann (Dallas), E. Clyde Whitlock (Fort Worth), Robert Markham (Waco); secretary-treasurer, Mrs. Roger C. Neely (Fort Worth); directors, William E. Jones (Denton), Robert Hopkins (Waco), and Clyde J. Garrett (Arlington). The convention will be held next year in Dallas in connection with the Texas Centennial Exposition.

The customary recital by visiting artists was given in the form of a splendid sonata recital by Silvio Scionti, pianist of the Chicago Musical College, and Erich Sorantin, violinist of the Chicago Conservatory. Both artists deeply impressed the large audience by their musical finesse.

Musical programs during the convention sessions were given by Mrs. J. W. Akin, Jr., organist (Wichita Falls); Leone Kruse, soprano (Baylor University, Waco, formerly of the Chicago and Munich operas); Eugene N. Adams, violinist (North Texas Agricultural College, Arlington), accompanied by Russell Curtis; and Jerome Rappaport, pianist (conductor of the San Antonio Symphony Orchestra and resident representative of the Juilliard Graduate School).

An interesting novelty was a cantata, The Mission Bell, the work of Hazel and Berta Cobb (Corsicana), sung by 300 junior high school children under the direction of Lena Mae McClure, supervisor of music.

FORUMS CONDUCTED

John C. Wilcox, American Conservatory, Chicago, conducted a vocal clinic with demonstrations of revolutionary ideas in voice training which aroused much interest.

Forums in piano, violin, voice and organ were conducted by Harold Hart Todd (Southern Methodist University, Dallas); E. Clyde Whitlock (Fort Worth Conservatory); Clyde J. Garrett (North Texas Agricultural College, Arlington), and Robert Markham (Baylor University, Waco).

Reports from nine regional and local affiliated associations indicated a healthy renewal and extension of interest in music education.

Perhaps the most significant report of the convention was brought by Miss Dunn as chairman. It announced the official adoption by the State Department of Education, after a score of years of effort, of a plan for the accrediting by any high school in the State of study in applied music with a teacher outside the schools.

The association contests for students of members, under the chairmanship of Robert Hopkins, Baylor University, Waco, were judged by Messrs. Scionti, Wilcox and Sorantin, in collaboration with two Texas judges in each class. E. C. W.

Juilliard School Announces Competition for Orchestral Work

The Juilliard School of Music, New York, announces its annual competition for the publication of new orchestral works by American composers. Through its competition the Juilliard School will select a work and pay for the publication of it. The composer is to receive all royalties and fees accruing from the sale or performance of his work.

American composers whose works have been successful in past Juilliard competitions are Arthur Shepherd, Daniel Gregory Mason, Louis Gruenberg, Werner Josten, Charles Martin Loeffler, Harold Morris, Sandor Harmati, Nicolai Berezowsky and Albert Elkus. Their works have been performed many times by leading symphony orchestras throughout the country under eminent conductors.

The terms of the competition are:

1. Compositions must be by native or naturalized American citizens.
2. Only such orchestral compositions as are suitable for performance by a major symphony orchestra will be considered, and only compositions of which the composer owns or can control the copyright should be submitted. Manuscripts in pencil will not be read.
3. Compositions which have been previously performed should be accompanied by a brief statement as to places and dates of performance so far as known.
4. Compositions should be sent to Oscar Wagner, Juilliard School of Music, 130 Claremont Avenue, New York, before February 1, 1936. Manuscripts sent by mail should be insured and the composer's name and address be securely attached. Manuscripts not selected for publication will be returned to the sender.
5. Should a composition of outstanding merit be disclosed through the competition, it will be published in 1936.

N. A. A. C. C. to Give Second Program of American Works

The second musicale, of a series of five, presenting new works by composer members of the National Association for American Composers and Conductors occurs on December 17 at the society's New York headquarters. The program will be devoted to two movements of Solomon Pimsleur's Impetuous Sonata for violin and piano, played by Vladimir Graffman, violinist, with the composer at the piano; six songs of Horace Johnson, sung by Verna Osborne, soprano, accompanied by Arpad Sandor; Charles T. Griffes' Poem for flute, played by John Amans with Alice Nichols, accompanist; and four piano compositions of Henry Cowell interpreted by the composer.

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Los Angeles Philharmonic Players in Concert of Brilliant Variety

Elisabeth Rethberg Is Magnificent Soloist in Arias by Beethoven and Weber—Monteux Gives Music by Handel, Strauss, d'Indy and de Falla—Resident Opera Forces Offer Three Performances

LOS ANGELES.—With Elisabeth Rethberg as the soloist of the evening, the Philharmonic Orchestra gave its second concert of the season on November 28, at the Philharmonic Auditorium. From every standpoint the concert was as successful and beautiful as anything ever heard here, for it not only offered Mme. Rethberg's magnificent voice in two major arias, but showed the orchestra, conducted by Pierre Monteux, at its finest.

The program was opened with a rigidly classical interpretation of Handel's concerto grosso No. 5, which featured the solo work of Sylvain Noack, concertmaster and first violinist, Henry Svedrosky, assistant conductor and second man in the violin section, Illy Bronson, first cellist, and Emile Ferir, first violist. The performance was one of technical excellence, exhibiting the effect of serious work in rehearsal, and especial credit should be given to the violin section for its display of stately delicacy, a necessary requirement for this composition written for strings only.

The orchestra continued the program with the Till Eulenspiegel's Merry Pranks of Richard Strauss. Under the superb direction of Monteux, the orchestra delineated the roguishness of Till with an admirably carefree diligence, never missing the opportunity for comical display, yet sufficient regard was given to the building of sympathy in the sentimental passages.

Vincent d'Indy's Istar symphonic variations followed. The composition was not entirely familiar to the audience, and did not bring the applause given to the previous number and the one that followed it, the three dances from Manuel de Falla's Three Cornered Hat. Nevertheless, a more fascinating work has seldom been heard here, for it is a triumph of musical ingenuity and symbolism. This reviewer, for one, found particular pleasure in following the obscurities of the variations, in which the theme is not given fully until well-colored harmonically in the six variations preceding it. The de Falla number was presented by the orchestra with dash and verve, well adapted to the Spanish rhythms and coloring the composition contains in abundance.

Mme. Rethberg sang Leonore's recitative and aria from Fidelio of Beethoven, and succeeded admirably with the exacting intervals of the dramatic number. It was a pleasure to hear Beethoven made into a writer of vocal music, for there are few singers capable of artistically interpreting him. In her other number, Ocean, Though Mighty Monster from Weber's Oberon, her dramatic powers were at their best, her voice exhibiting diction, intonation, clarity and power such as have seldom been heard here.

AIDA SUNG BY RESIDENT OPERA

On November 29, Verdi's Aida was presented at the Philharmonic Auditorium by the Los Angeles Grand Opera Company, and was the first of a new series of *de luxe* performances. Unfortunately, the staging was not of the best, but several fine voices were revealed. Tandy MacKenzie sang Radames with feeling and intelligence. His is one of the best voices in Southern California. Eleanor Woodforde was Aida, and showed vocal powers of beauty. Amneris was sung by Clemence Gifford, who, along with Rodolfo Hoyos, gave the most satisfying portrayal of any operatic part heard here in a great while. Hoyos, singing Amonasro, was splendid in technic and interpretation.

On the next evening, a double program of Cavalleria Rusticana and Pagliacci was presented. In the former, the voices of Florence Rubens, Maria Marova and Luther Hoobyar stood out. Miss Rubens is an excellent soprano, and her voice has dramatic power and emotional content. The performance of Pagliacci was genuinely superb, and was so mainly because of artistic performances by Tandy MacKenzie, Laura Saunders and Claudio Frigerio. MacKenzie had no trouble whatsoever with the role of Canio, and Miss Saunders showed not only a voice of great beauty but a personality well-fitted for the part of Nedda. Frigerio was Tonio, a part he plays with power.

On Saturday afternoon, Hänsel and Gretel was presented as a special feature for children, and offered the voices of Allan Watson, Clemence Gifford, Myrtle Aber, Elinor Marlo and Lina Gastoni.

ELLIS CLUB PROGRAM

On November 27, at the Philharmonic Auditorium, the Ellis Club, local men's singing organization, entered its forty-eighth season here with a program of popular ballads. The club, composed of business and professional men, displayed a fine technic. Much credit for this should be given to William Tyroler, the director this year. Marie Montana was the soloist for the evening, but unfortunately offered songs which failed to give her opportunity for showing her vocal talents.

R. M.

CLEMENCE GIFFORD, contralto, appeared with the Los Angeles Grand Opera Company at the Philharmonic Auditorium in the role of Amneris in Aida on November 29, and Gertrude in Hänsel and Gretel on November 30, with Aldo Franchetti conducting. (Photo by Newberg, Hollywood)

RAMBLING AROUND

The Pacific Institute of Music and Fine Arts of Los Angeles gave a showing of the motion picture, To Galalagos Aboard the Valero III, at the school quarters on November 27. Preceding this showing, the Hancock Ensemble of seven instruments with G. Allen Hancock playing the cello, presented a musical program of old and modern numbers. Mr. Hancock, known in Los Angeles as a philanthropist, played Golterman's *andante* from his concerto in E minor. The evening was well attended.

* * *

Homer Grunn presented Howard Mann, pianist, assisted by Serge Hovey, pianist, at the Beverly Hills Hotel, Beverly Hills, Cal., on December 1. Opening with Beethoven's concerto No. 4 in G major, the program continued with Scarlatti, Chopin and Rachmaninoff numbers.

Marlborough School for Girls in Los Angeles gives the Messiah on December 15 under the direction of John Smallman. Every student in the school (two hundred) has learned the soprano and alto parts and in order to give this performance they are being augmented by tenors and basses from Dr. Smallman's First Congregational Church Choir.

* * *

Victor Chesnais gave a musicale on December 4 at the home of John Carroll on Lookout Mountain, Hollywood. Singers included Mr. Chesnais, Marcella Hendricks and Preston Foster with Troy Sanders at the piano.

* * *

The A Cappella Choir of the University of Redlands (W. B. Olds, musical director) gives a concert at the Vista del Arroyo, Pasadena, Cal., on December 14. The next day the choir appears at the Desert Inn, Palm Springs, Cal.

* * *

The NBC Artists Service, with Dema E. Harshbarger in charge, has moved from the Roosevelt Hotel to the new National Broadcasting Company building located in Hollywood.

* * *

The Cecilian Singers, a chorus of women's voices, conducted by John Smallman, gives a concert in the Philharmonic Auditorium on December 16 and will appear at the La Canada Women's Club in January. This group of singers also gave a performance December 3 at the Ebell Club of Highland Park, a suburb of Los Angeles.

* * *

The Opera Reading Club of Hollywood offered a performance of Mignon in concert form at the El Capitan Theatre of Hollywood on December 2. This was under the direction of Leon Rains, assisted by artists including Bonnie Emery (Mignon); Virginia Marshall (Filina); Tudor Williams (Lothario); Gabriel Leonoff (Wilhelm) with Florence Joy Rains at the piano. Mrs. George A. Hunter is the president of this club.

* * *

Margaret Ellen MacConachie, voice specialist of Brownsville, Texas, has located in Hollywood where she has begun teaching with a number of pupils from Texas

* * *

The Institute of Music and Fine Arts, Long Beach, Cal., is headed by Bruce O. Rowan, president, and Ethlyn S. Dickey-Rowan as registrar. Abby De Avirett, prominent teacher of Los Angeles, is musical director and head of the piano department. Bertha Vaughn, also of Los Angeles and a teacher of many young singing artists, is the head of the vocal department. Oscar Seiling leads the violin department. Other department heads are Axel Simonson, cello; Jane Schaible, dramatic art; H. Goodell Boucher, opera; C. Harry Allis, art. There are teachers for all orchestral instruments, making a total faculty of approximately forty musicians.

* * *

Preston Foster, now starring in The Green Shadow at RKO-Radio studios, was formerly a church choir singer, and with this training he became a member of the Philadelphia Opera Company. Afterwards he was on the New York stage and reached Hollywood a few months ago.

* * *

The annual performance of Handel's Messiah, usually given at the Philharmonic Auditorium each year under the direction of John Smallman, has been transferred to the First Congregational Church where the 125 singers will be heard in this choral work on December 22.

* * *

Ted Shawn and his group of men dancers will make their first appearance in Los Angeles at the Philharmonic Auditorium, December 17, under the management of L. E. Behymer.

* * *

Compositions of Willy Stahl were played at the weekly recital of the Pacific Institute of Music and Fine Arts December 2. There were two compositions for piano quintet, a suite for piano, another for string quartet, two piano solos and the last number for two violins and four hands at the piano. C. D. K.

Pacific Coast Has Indian Musicale

Charles Wakefield Cadman and Homer Grunn Present Their Compositions, Assisted by Talented Singers and Dancer

LOS ANGELES.—The Society of American Indians of Southern California sponsored an American Indian concert at the Wilshire-Ebell Theatre, Los Angeles, on November 30. Charles Wakefield Cadman and Homer Grunn appeared on the program both as soloists and composers of Indian music, while Tsianina, well known and popular songstress of Indian music, and a new singer, Ish-ti-opi, Choctaw Indian, singer, dancer and composer, made up the greater part of the program. This was an evening long to be remembered on account of the sincere and artistic manner in which all the numbers were presented. It is not often that two American and two Indian musicians are brought together in a well rounded program that will hold an audience for two and one-half hours of enjoyment.

The evening was opened by Ish-ti-opi in Sunrise Call, and Invocation to the Sun God, recorded by Troyer. Following were Songs of the Weavers, by Lieurance, and Choctaw Love Song (Mss.) composed by Ish-ti-opi, both excellent writings. Homer Grunn's three delightful songs came next—Song of the Mesa, Chant of the Four Hills (Mss.) and Trail to the Turquoise Mountain (Mss.). Words for the latter were written by Louis Everett Nimmo of Los Angeles. This entire group of seven songs was interpreted and sung well by Ish-ti-opi, whose baritone voice is of beautiful timbre and well schooled. Mr. Grunn played the accompaniments for his three compositions.

Mr. Cadman next played primitive Indian melodies on an Indian flageolet, interspersed with talks on Indian music and his experiences with the Indians over a period of many years, which held the large audience in complete attention. After this, Tsianina appeared in the beautiful Song of Light Departing from the desert play, Tahquitz, with Homer Grunn, the composer, at the piano. Cadman next appeared to play the accompaniments for Ewa-yea (Indian Lullaby) by Wilson and My Neenah (The Spirit Maiden) by Lieurance. Tsianina's singing of these three songs revealed the same lovely voice that was hers fifteen years ago when she first entered the concert field with Cadman in Chicago. Cadman is still the able pianist and accompanist that he was twenty-five years ago when the writer first heard him with Christine Miller, contralto, when he played all her accompaniments. Violin obligatos were well played by Georgia Williams for these three numbers, except that at times the violin covered the voice of the singer.

SONGS AND DANCES A FEATURE

After an intermission, four songs were sung and danced by Ish-ti-opi—Navajo Prayer Song in English and recorded by Rous; Navajo Potato Song—Traditional; Incantation Upon a Sleeping Infant by Troyer, Peyote Drinking Song by Grunn. An encore was demanded and the famous Blanket Wooing Song was given a spirited interpretation by the singer.

Homer Grunn next offered the first movement from his The Painted Desert (Ballet) which was given with full orchestra and ballet at the Shrine Auditorium in Los Angeles about a year ago. This is a fine piece of writing and well merited the large applause that followed both as to the playing and the composition.

Tsianina made her final appearance in three numbers that are known to concert and opera audiences everywhere—Carl Troyer's Sunset Song; Cadman's Canoe Song from his opera, Shanewis and also the aria—Indian Lament—from this same opera. All three were sung in the inimitable style and voice of Tsianina. The following encore was an Indian's conception of the Twenty-Third Psalm sung in English, and this was a most interesting number.

The concluding number was Invocation to the Great Mystery (Mss.) with Ish-ti-opi doing the legend and choreography assisted by Tsianina, the music written by the talented Homer Grunn and the composer at the piano. Xane Mentzer was the accompanist of the evening and he officiated in numbers where Cadman and Grunn were not at the piano. It was a unique and enjoyable concert.

C. D. K.

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Resident Symphony Orchestra Applauded in Attractive Programs—Hart House String Quartet Opens Series in Brilliant Concert—Josef and Rosina Lhevinne Fêted

TORONTO, CAN.—The Toronto Symphony Orchestra gave on November 23 another of its "popular" programs, Sir Ernest MacMillan conducting the Tschaikowsky fourth symphony, the Saint Saëns Introduction and Rondo Capriccioso, the Ravel Mother Goose Suite and the Dvorak Carnival Overture, with all his customary effectiveness, insight and vigor. The symphony was a powerful performance under his command, while the Saint-Saëns was particularly noteworthy for the brilliant skill and taste of Elie Spivak, the concertmaster, who played the solo. The Ravel "children's pieces" were given with just the right accent to bring out their utmost charm.

On the same afternoon the Choristers of the Singers' Guild appeared at Eaton Auditorium with Walter Bates conducting a program well chosen to set forth their unique qualities of interpretation, as well as their fine technic. E. Power Biggs, the eminent organist, gave many selections with telling sureness and beauty.

Pianists' night, that evening: In Coles' Galleries, Winnifred Mazzoleni and Kathleen Irwin, in a two-piano recital of works of a high musicianly order, with little pretty pandering to popular taste, were invariably interesting and frequently captivating. And at the same time, in the Malloney Galleries, Alberto Guerrero, in honor of J. S. Bach's 250th anniversary, gave a performance of the complete two and three part inventions, a scholarly as well as beautiful record to be set to the credit of this fine pianist.

JOSEF AND ROSINA LHEVINNE GREETED

On December 5, at Eaton Auditorium, a prolonged fervent greeting was extended by the capacity house to Josef and Rosina Lhevinne, who appeared in one of their distinctive recitals for one and two pianos. They played beautifully together, their tone seeming more melodious than ever, and their phrasings a delightful poetry. In fact, the more atmospheric the music, the more enchantingly did they produce it, as in Debussy's Nuages and Fetes, as arranged by Ravel. There was also crystal-clear briskness in the Bach allegro in E major (arranged by Louis Victor Saar).

After Mr. Lhevinne's delightful solo group, the duo continued their spell-binding with Rachmaninoff's Romance and Valse from the second suite, in which they drew deepest from their ample resources. Encores, of course, brought them out repeatedly in response to long-sustained applause. And Mr. Lhevinne won an ovation for his Chopin solo group in which he performed sheer legerdemain.

JEANNE DUSSEAU SINGS

At Hart House Theatre the Women's Music Club presented the distinguished soprano Jeanne Dusseau in a characteristic program that was a model of selection and interpretation. Her first group, all Schubert, opened with Die Junge Nonne, something of a test, but gorgeously met with; the others were superb also, with Die Allmacht perfect in line. Her next group held two Brahms songs, two Wolf, two Strauss (with a poignant Allerseelen) and Medtner's praeludium, in all of which the voice, now warmer, achieved even greater beauties. Charming French folk-songs followed, as well as Chabrier and Debussy, the latter's Noel des Enfants qui n'ont plus de Maison. The last group was all in English. Altogether the performance of a consummate artist gifted with a fine voice and developed to suavest finish.

But the event held further interest, owing to the remarkable co-operation of Gwendolyn Williams at the piano; a sensitive artist.

RUDDIGORE HAS WEEK'S RUN

On November 25 there was inaugurated a week's run of Ruddigore by the Toronto Operatic Society at Margaret Eaton Hall, under the direction of Corda Ward Buchner, in which a great deal of talent participated. Ethel Peake, Arthur Sclater, Eva Tod and Gontran Rochereau de la Sabliere were some of the many excellent non-professionals who carried the operetta along with fine swing and scarcely a hitch.

Tuesday the 26th, the Toronto Symphony Orchestra began its program with the Handel concerto in B minor for viola, in which William Primrose was the vivid soloist. His power and sense of line, as well as the well-known gift of adjustment of Sir Ernest MacMillan, kept him in exactly the right proportion to his orchestra, in a performance of refreshing virility. The same "stereopticon" impression of this artist was again given, though doubtless more easily achieved in B. J. Dale's less heavily scored "Romance." Another outstanding number was Mozart's symphony in G minor into which Sir Ernest injected plenty of "gusto," while other delightful offerings were Smetana's Ultava, Butterworth's Shropshire Lad, and Strauss' Till Eulenspiegel.

Massey Hall on November 28, held a responsive audience that heard the Romilly Boys, a group of twelve lads from Wales. With their clear unchanged soprano tones ringing out with brave sweetness, their extensive and carefully prepared repertoire, their precision in part-singing, they gave a performance of first rank.

At the same time, as well as twice on the following Saturday, at the Eaton Auditorium, Edith Lorand was leading her small orchestra through a program that presented many novelties. But the most striking and effective of these were unquestionably the groups of Hungarian and other dances.

REGINALD STEWART AND HARRY NEIDELL HEARD

Still on the same night, at the Art Gallery of Toronto, the Bach Society listened to a reverently played trio of selections by Harry Neidell and Reginald Stewart, these two well-contrasted musicians first giving the Bach E minor sonata. The audience of *connoisseurs* appreciated highly this novelty which was played with a crisp distinction and clarity. Following this, Mr. Neidell gave a scholarly reading of the Chaconne, which was also exceedingly well liked. And the two then played the César Franck sonata, in which the violinist brought out well the form of the work, while the pianist invested it with many emotional hues.

Saturday's symphony matinee featured Harry Doney, baritone, who sang the Pagliacci Prologue in splendid voice, and had to be brought back to repeat its latter part. Chaminade's concertino for flute and orchestra came next, the solo part played with great smoothness and dexterity by Walter Whitaker, who was also showered with applause. The Gods' Entry into Valhalla, closed the first half of the program in a grand manner. And with the Rimsky-Korsakoff Scheherazade, and the Hadyn Serenade, for strings only, the concert ended.

HART HOUSE QUARTET HAILED

On November 30, the first concert of the season by the Hart House String Quartet occurred, the occasion being the local debut of James Levey as its first violin. A representative and keenly expectant audience greeted the organization (whose other members are Harry Arn Adaskin, second violin; Milton Blackstone, viola; Boris Hambourg, cello). They demonstrated well the unflagging popularity of this distinguished home institution. What further time will do to improve the Quartet, it seems difficult to forecast: there is so little room for betterment. They began with Mozart's quartet in D minor, (No. 13), and showed at once an impeccable homogeneity of thinking, feeling, playing, that would have been impossible to any but the most finished of artists in so short a time since Mr. Levey's inclusion in the group. The second and third movements, *andante* and *minuetto*—in which latter the first violin's tone sparkled with a gem-like quality—were possibly never played better. Moods, by H. Waldo Warner, was an interesting series of *vignettes* but scarcely seemed, despite the perfection of its delivery, matter worthy of its predecessor and successor. For the last was Beethoven's quartet in E minor, op. 59, No. 2, the depth and magnitude of which were pictured by the players with an ease and breadth, a temperament and mastery, that revealed the work as the mountainous thing it can be. In the second movement, *molto adagio*, they became nothing less than sublime.

B. P.

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—Chicago Herald and Examiner, October 21, 1935.

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NEW YORK DECEMBER 14, 1935 No. 2877

Music still has to fight for grudging space in the daily newspapers, but there is the fine consolation that adequate coverage is being given to football, pugilism, golf, bridge, divorce scandals, love murders, gangster activities and the squabbles and machinations of politicians. Otherwise all is well in artistic America.

—o—

The Metropolitan: 1935 Version

With the opening of the Metropolitan Opera season on December 16, the eagerly awaited changes and improvements which are expected from the new management will be on view for the loyal army of opera-lovers to offer their vote of approval. Monday night's distinguished gathering has in store for them a new scenic investiture of La Traviata and a cast of favorite singers. Later in the week, new settings for Die Walküre are to be disclosed. There will also be divertissements by the newly-engaged American Ballet. But even more anticipation is being stirred by the announcement of eleven newcomers to the company who will make their debuts in the opening week.

Clearly, General Manager Edward Johnson has learned in his active stage career that it is well to attract and hold the attention of the audience at the outset. Once that is done, half the battle has been won. The first season of a new administration is not an easy task, but well-wishers are anticipating the best of success for the "American" management. The matter of a revivified roster and production system is close to the hearts of all. Announcements already made give promise that the new season will offer many surprises and be in no sense a dull one.

—o—

Wanted: a Municipal Anthem

Mayor La Guardia of New York City has hewn true to the family musical tradition (his father was a bandmaster in the United States Army) when he recently called for an official song for the metropolis. An opportunity is opened to composers and poets with the Mayor's acceptance of an offer made by the American Society of Composers, Authors and Publishers to provide a prize for such a number. According to Gene Buck, president of the A. S. C. A. P., the prize will be two thousand dollars, to be divided between the writer of the music and the words, or lumped if one person contributes both. Something spirited is desired, with a text that expresses the spirit of the entire city, rather than one of its boroughs. Any citizen of the United States may try his hand. It is foreseen that the volume of ballads flowing in will be tremendous.

When one considers that many other communities possess "anthems," it is rather anomolous that the country's most publicized city should have no official song. It is significant that most of the ballads in which the charms of New York are celebrated were not officially stimulated in any way. The Sidewalks of New York, used as a campaign song by "Al" Smith, has an ancient lineage of almost a folksong variety, but it is associated with the Democratic party and thus is not *persona grata* to a Fusionist administration. Other productions which stem from musical comedy or Tin Pan Alley, such as George Cohan's Give My Regards to Broadway, are not typical of the city as a whole.

The most serious drawback in any conscious attempt to turn out an official lay of this sort is the fact that New York City embraces so may strata of population, with nationals from all quarters of the globe. How is one to include sentiments tht will cause a responsive thrill in districts as various as Gramercy Park, Hell's Kitchen, Greenwich Village, Sutton Place and Rivington Street?

In spite of this difficulty, the hope is expressed that a worthy effort will be brought forth. It is a challenge to the musical and literary professions to prove that these arts are still able to fulfill a public need. In the Renaissance, artists toiled in the service of their cities, and incidentally produced imperishable works of art. Here is a chance for artists to prove that music can be a really useful thing—which is the desideratum that many modern thinkers believe it must achieve if its old unifying power over the masses and its fullest integrity are to be restored.

—o—

Music's Richest Decade

An outmoded theory of art creation is that which regards it as a spontaneous blossoming of genius. Modern research tends to find that it is nourished by favorable conditions in the political, economic and other circumstances of an age and a society. Thus, it has long been pointed out that the triumphs of the Greek Attic age, the Renaissance in Italy, and Elizabethan England occurred during periods of great enterprise, prosperity and success when a racial genius was manifesting itself to the utmost, first in other fields and then in that of art. The difficulty in such an easy generalization is to account for sporadic geniuses who arose in isolation and at other than happy periods of national history.

An interesting attempt to survey the history of Western music and find its "most wonderful year" is made by Alexander Brent-Smith in the Musical Times (London). The English musician makes the original departure of looking at musical history in cross-section, rather than in the more common manner of following its causes and effects.

He comes to the conclusion that, "all things considered, the most wonderful decade seems to be that between 1860-70, and the most wonderful year, 1685, which saw within a month (February 23-March 21) the birth of George Frederick Handel and of Johann Sebastian Bach; and six months later of Domenico Scarlatti." One will readily agree on the importance of 1685, but the choice of the Romantic decade comes with something of a shock. However, here is the author's justification for his selection:

"During this decade Wagner was producing Tristan and The Mastersingers; Verdi was writing Don Carlos;; Brahms, amongst other things, the Requiem. In addition to these three pre-eminent men there was Meyerbeer, who was composing L'Africaine; Berlioz, Les Troyens; Tschaikowsky, Eugen Onegin and the fourth symphony; Liszt, the oratorios St. Elizabeth and Christus; César Franck, who was pondering over the Béatitudes, and Grieg, who was just beginning his life as a composer. This period, the middle of the much-maligned Victorian Age, is remarkable not only for the number of splendid works given to the world but for the great number of composers of the first rank who were flourishing throughout Europe."

No doubt many lovers of classics would prefer to go back further in musical history and assign the prize to a decade productive of loftier works than many of those enumerated. For their benefit, it is interesting to summarize the period 1840-50, when, according to Mr. Brent-Smith's invaluable survey, the following things were happening: Mendelssohn produced Elijah, "probably the most successful first performance in history"; Chopin was writing his best piano works; Schumann, his piano quintet, Paradise and the Peri, Faust, and the C major symphony; Berlioz, his Damnation of Faust; Wagner, Tannhäuser and Lohengrin; Verdi, Ernani, while the young Brahms was rising to maturity.

Classicists will welcome a further return to the years 1820-30. This, according to the British writer, is "a particularly fertile decade, since it contains Beethoven and Schubert, who were producing their greatest works—Beethoven, the Mass, the Choral Symphony, and quartets; Schubert, the Unfinished and the C major symphony. In addition, Weber was writing Der Freischütz and Euryanthe; Mendelssohn, the wonder child, produced the Midsummer Night's Dream overture at the age of seventeen, in 1826. Rossini was writing William Tell; Bellini, La Straniera; Berlioz, The Tempest and Les francs juges."

Truly a period of great richness, but there is the decade of 1780-90. "Gluck, still alive, was resting after his last opera, Echo and Narcissus, produced in 1779; Beethoven was attracting attention by his playing and by some songs and chamber music. But this period is remarkable for the works of Haydn and Mozart. The former was producing his endless stream of symphonies and quartets. . . . What would any hardened first-nighter not give to have had the chance of witnessing the failure or success of Idomeneo, Entführung aus dem Serail, Figaro, Don Giovanni, and to have heard the first performance of the three symphonies, the G minor, the C major, and the E flat." This decade would win the vote of many lovers of classic symphony and opera.

As for the enthusiasts for the great choral masterpieces, their favorite ten years would undoubtedly be 1732-42, which saw the production of Handel's Messiah and Israel in Egypt, and Bach's B minor Mass, St. Matthew and St. John Passions, and numerous church cantatas.

This summary obviously leaves out the periods most favored by lovers of modern music. We hazard the suggestion that the decade 1905-15 has most to offer—Debussy, La Mer (1905); Strauss, Salome (1904), Elektra (1909), Der Rosenkavalier (1911); Stravinsky, L'Oiseau de Feu (1910), Petrouchka (1911), Le Sacre du Printemps (1913); Ravel, L'Heure Espagnole (1910), Daphnis et Chloe (1912); not to mention Scriabin, Sibelius, and Schönberg.

Many of the older periods appear fabulous to the wistful eyes of moderns. Let us hope that the present troubled world conditions will not conspire to retard the return of well-being under which creative artists will find leisure to do their best work.

—o—

Burying the Hatchet

Three cheers and a huzzah by union members greeted the settlement of the impending "walk-out" of musicians engaged on WPA musical projects in New York last week. Local 802, A. F. of M., in solemn conclave demanded that musicians should receive compensation more in accordance with union rates of pay, fulfill fewer services per week, not be called upon to broadcast from commercial stations or give concerts to which admission is charged.

The authorities acceded to all the demands but the last one. On December 5, it was announced by Chalmers Clifton, regional director of the music activities for New York City, that the Government would operate the project until January 15 on the basis of six "services" a week, instead of eight. (A service, in union parlance, indicates a rehearsal or concert with a maximum length of two and a half hours.) After January 15, a new agreement will be negotiated, Mr. Clifton said, on a five-service a week basis. WPA musical broadcasting on a commercial basis has never taken place, nor is it contemplated, he said. The Government, however, reserves the right to experiment in charging admission fees to certain concerts. It was indicated by union authorities that if this proves practicable, the WPA may adopt the union wage scale for musicians, considerably in advance of that which the players are now receiving.

So many interesting experiments are implied in the Government musical project that it is highly desirable for it to proceed unhampered. Naturally, the danger of driving down the wage scale for other musicians is a real one. Measures will have to be adopted to prevent undue competition with those artists who are now engaged in paid activities of a private nature, else the whole basis of the musical profession will be endangered. In the long run, the old factors of supply and demand operate in this field as in others.

However, it is heartening to observe that the creation of new orchestras under Federal or local auspices in many cities throughout the country has resulted in new enthusiasm for music, greater attendance at these events, and a general tendency to raise the cultural *niveau* of the communities and their people. In a very real way, the Government has stepped in to foster the artistic enterprise that may have lain dormant in the cities.

VARIATIONS

By Leonard Liebling

Dr. Charles Burney's General History of Music (first published in 1776-1789) has just been re-issued (by Harcourt, Brace & Co. of New York) and represents the second complete edition of the work since its public appearance. The original four volumes are reduced to two in the new output, but the editor, Frank Mercer, noted English authority, has omitted nothing of any account, but added some dates and corrections, and a more useful index than that of Dr. Burney.

The author's opinions, first set down more than 150 years ago, have singular interest for our own day. He spoke out with eighteenth century frankness and strove for complete honesty in what he wrote. His own knowledge of the musical subject was prodigious and amplified by close association with Handel, Arne, and other great tonalists of the period. Dr. Burney studied with Arne, and became a proficient organist, harpsichordist and composer. (Opera, orchestral, solo and chamber music.)

In order to collect material for his history, Dr. Burney made an extensive tour of Europe in 1772, twenty-two years after the death of Bach and when that composer not only still suffered general neglect but was considered by most musicians to be inferior in talent to several of his sons. It is no wonder therefore that Burney joins the prevailing view and in his references to Johann Sebastian treats him with what nowadays appears to be strange condescension and even occasional censure. However, his readers should not turn aside on that account, when it is remembered that later reviewers were no more understanding when they first encountered the major compositions of Beethoven, Schumann, Chopin, Brahms, Liszt, Wagner and Strauss.

The Burney volumes have enormous historical interest and I wish I could quote for you some of their fascinating material—but collectively it embraces nearly 2,000 pages. Certainly this History dealing with vital eras in the development of the tonal art should have a place in every musical library which aims at even relative completeness.

⁂ ⁂ ⁂

A welcome arrival at this desk is the two volume edition of Beethoven's thirty-two Sonatas, edited by Artur Schnabel, in a memorial edition published by Simon & Schuster, New York.

Schnabel is one of the recognized Beethoven authorities of our day, and with his eminent gifts as a pianist and interpreter, his deeply thoughtful revision of the Sonatas must have emphasized value to studetns and ripened performers.

In a short Foreword, Schnabel explains that his editing has been based on close study of the original and all later editions, and that wherever he found it necessary to depart from previously established texts, he indicates his suggestions in smaller print or by brackets. How exhaustively he has enriched the material with his own artistic touches, one may glean only by reading the copious notes and testing their application.

Schnabel's remarkable fingerings are a revelation in themselves; also his working out of dynamics, phrasings, and verbal guides for expression. His Sonata volumes rank artistically with the monumental Busoni edition of Bach's Well Tempered Clavichord.

This is the first music, as far as I know, ever published by Simon and Schuster, and they have come into the field with impressive equipment. The 862 pages of the Sonatas, in large, clear print, are bound tastefully in buff colored covers on which the red and black of the title text show with particular effect.

Several blank pages at the front and back of the volumes afford opportunity for memoranda—or perhaps the pasting in of the programs for the coming Schnabel recital series at Carnegie Hall, when he will bring to hearing all the Sonatas of the present publication.

⁂ ⁂ ⁂

It is encouraging to see how many daily newspapers in America have been converted to the idea that music is important enough in the life of this country to be given whole page space or more in their Sunday editions.

The latest publication to join the movement is the Times-Advertiser of Trenton, N. J., and its November 17 page display represents the first of its kind to appear in the capital of New Jersey. The Times-Advertiser material celebrates the seasonal opening of the Trenton Orchestra (Max Jacobs, conductor) and also goes into reminiscence about the past musical life of that city dating back to the early Eighteen Sixties when Louis Moreau Gottschalk gave a recital there, and Carlotta Patti and Clara Louise Kellogg raised their voices in song. After that came a long procession of concert luminaries, symphonic and operatic organizations, and the famous Trenton Music Festivals, starting in 1912.

It is interesting to read that when Toscanini first conducted in Trenton (with his imported orchestra from Milan) the house was painfully empty. Later the Trenton public learned to regard that *maestro* with different response.

Now that the Times-Advertiser has opened its pages so generously to music, it is to be hoped that the practice will be permanent and act as a good example to the other American newspapers which have not yet fallen into similar line.

⁂ ⁂ ⁂

Wooster, Ohio, December 3, 1935.

Dear Variations:

In answer to J. P. F.'s query concerning suggestions for up-and-coming radio programs, permit me to point out that a series of knitting contests would make admirable broadcasting material, preferably from 11:00 p. m. on into the night.

As the sound effects from such a competition would be practically nil, the neighborhood-radio-sleep-interference-hazard would tend to subside. There must be some umpteen million amateur knitters in the country.

On second thought this probably isn't such a good idea. You can't expect to pull the wool over a silk-stocking sponsor's eyes.

Very truly yours,
ROBERT PAYSON HILL.

⁂ ⁂ ⁂

Sponsors are a queer lot and were travestied amusingly at a dinner recently held by radio agents in New York. One of the speakers gave his version of what a commercial air program might be like in 1945. The skit ran about as follows:

Announcer.—"This program comes to you by courtesy of the Algernon Cuthbert Dinkelspiel Corporation, bottlers of the famous Dinkelspiel Dill Pickle, with Oodles of Dill. And now for our weekly fifteen minutes of melody and merriment. Your announcer is Algernon Cuthbert Dinkelspiel. We shall start off with a zippy band number called Buttoning the Brassiere, words and music by Algernon Cuthbert Dinkelspiel, played by the Dinkelspiel Dill Pickle Band conducted by Algernon Cuthbert Dinkelspiel. Let it sound, boys."

(Number and applause.)

Announcer.—"This is Algernon Cuthbert Dinkelspiel speaking. That certainly was swell composing, playing and conducting. Now we are to hear a song that will fascinate you, grip you, enthrall you. It is called The Crippled Fly, or Sideswiped by the Swatter. It is a composition by that master of heart-wringing melody, Algernon Cuthbert Dinkelspiel, and will be sung by that honey-voiced tenor, Algernon Cuthbert Dinkelspiel, accompanied by the Dinkelspiel Dill Pickle Band, conducted by Algernon Cuthbert Dinkelspiel.

(Number and applause.)

Announcer.—"This is Algernon Cuthbert Dinkelspiel speaking, and introducing that irresistible comedian, wit, humorist and wise cracker, Algernon Cuthbert Dinkelspiel, in five minutes of his famous fast and furious fun. . . .

"Well, folks, I was coming into the Dinkelspiel Corporation plant this morning when I saw, in the entrance hall, a huge marble piece of sculpture representing the stalwart and distinguished figure of a man. Yes, you've guessed it—none other than that of your announcer. I recognized it at once, and waving my hand, exclaimed, 'Stat-ue'? Do you get it? 'Stat-ue'. The careless way of saying, 'Is that you?' Well, well, well, friends, here's another one. The other day two Italians . . . etc., etc., etc."

⁂ ⁂ ⁂

Ames, Iowa, December 9, 1935.

Dear Variations:

Prof. Tolbert MacRae, my associate here, will be in New York soon and I have asked him to run in and say hello to you—not on my account, but because he is such a very pleasant and unassuming fellow and because I think you would enjoy meeting him. He has done more for music in the Central West than any other man I know and yet I believe he is totally unknown outside of this section. He is the best chorus conductor I have ever seen—and I do not except any of the bigwigs of New York, either. I have heard all the great choral societies in America, some of them many times, but MacRae can get more music out of a chorus in either oratorio or cantata than any of them.

That was a grand appreciation you had in your column, of the work of Bruckner. Remember, way back in 1910 when I was Minneapolis correspondent for the Musical Courier, I heard the Bruckner eighth symphony for the first time under Oberhoffer and with the Minneapolis Symphony Orchestra? At that time I wrote that it was the most thrilling music I had ever experienced. And you scoffed at it—called it verbose, and boresome. I hate to tell a fellow "I told you so," but—

I heard Mahler's last concert with the New York Philharmonic at about that same time—a little later, I think. It is in my mind that he played the Bruckner third symphony and I received another emotional storm of great intensity.

Yours truly,
OSCAR HATCH HAWLEY.

⁂ ⁂ ⁂

Had the WPA musicians' strike not been averted, the humorist of The New York Sun says that we might have seen a sidewalk scout walking up and down with a sign, "Unfair saxophonist inside."

⁂ ⁂ ⁂

Although musicians as a rule shy away from politics, it must be admitted that Leopold Godowsky was the first piano composer to turn definitely to the Left. See his many remarkable publications for that manual member.

⁂ ⁂ ⁂

Sioux City is musically one up on New York. The metropolis has not yet heard Shostakovich's new piano concerto, but the Iowan city produced it on November 21, with Jose Echaniz at the keyboard, and Leo Kucinski conducting. My private detective there tells me that the pianist, leader and orchestra (70 players) "combined in a particularly brilliant performance which received unusual acclaim."

About one third of the Sioux City Orchestra consists of women. Two of them head the violin and cello sections.

A further sign of modernity on director Kucinski's part is that the concert had seven composers of whom five are living.

⁂ ⁂ ⁂

Rubbing vinegar into musical wounds, comes this from A. L.: "The New York Sun of December 7 has an article captioned 'Stops Critics In Army and Navy.' Change 'In' to 'With,' and the title would strike many of us as being exactly appropriate."

⁂ ⁂ ⁂

Other musical wisdom comes from Louis Katzman, musical director for radio station WINS:

You can massage a person with music better than you can with a vibrating machine. Not only can music be arranged to obtain a definite physical effect through sound vibrations, but the human mind can be penetrated for almost any psychological reaction desired.

I believe I could select a program of music which would so play on the physical and mental being of a typical housewife that her daily tasks would be made a matter of pleasure and recreation instead of drudgery.

Mayhap Beethoven for basting, Puccini for pie-making, Dvorak for dusting, Wagner for washing, and jazz for the garbage cans.

⁂ ⁂ ⁂

M. B. H., always observing, contributes thoughts: "If the King of Italy ever needs a job, he should be considered by opera companies for The Secret of Suzanne, in the role of the silent servitor who is seen occasionally but never heard. Also I wish to tell you that I have been unsuccessfully trying to verify the report about the Berlin Nazi who walked out at a violinist's concert there when he started to play Paganini's Moses Variations."

⁂ ⁂ ⁂

There never will be complete peace in this world until they beat the swords into plowshares and trucks with loudspeakers into silence.—Ohio State Journal.

⁂ ⁂ ⁂

Dear Variations:

Being partly Italian and partly Scotch, favoring Mussolini's invasion of Ethiopia, and having no wedding-ring to donate to his war chest, I am sending him my copy of The Ring of the Nibelungs. When he melts it down, he will find pearls of melody and a wealth of golden harmonies. Can I do more than that for a great cause?

Patriotically yours,
GIUSEPPE MACPHERSON.

⁂ ⁂ ⁂

Now that it has a new big ballet equipment, if the Metropolitan does not give us Petrouchka and Coq d'Or this season, I shall agitate for severe sanctions against the institution.

⁂ ⁂ ⁂

"According to the Treasury Department, only thirty-two persons in America made a million dollars or more in 1934," writes J. P. F., "and I think that you music editors and critics ought to protest against having your incomes brought to public knowledge."

⁂ ⁂ ⁂

Four persons, including Werner Janssen, drinking Berncastler t'other evening, clinked a salute and the thin glasses gave out four clear tones. "F, G, and two B flats," remarked Janssen quietly—and he was right.

⁂ ⁂ ⁂

A prize of $2,000 is offered at Mayor La Guardia's suggestion for the best song about New York City. The Isle of Caprice might not be a bad title.

Dear Mr. Johnson:

I'm so sorry I haven't been able to go to any parties this week. I've been Christmas window-shopping; and oh, the lovely things I've seen which I'm going to buy for my friends.

I saw the nicest fine-tooth comb you ever can imagine and it's just the present for Giovanni Martinelli to keep his hair in place. And then in a shop on Fifth Avenue I discovered a marvelous sun-flower for Rosa Ponselle to carry when she sings Carmen. Haven't you always thought as I have that a rose was much too inconspicuous for Carmen? Why, the people in the top gallery of the Met. never can tell what kind of flower it is.

As for Lily Pons, I found the cutest elephant for her to play with. He's only sixty years old and hasn't a white hair on his trunk. And he'd be so nice to have running around her room. He's so gentle he'd never do anything but squirt water on her guests, not biting them the way Ita, the jaguar, did.

Down on Fourteenth Street I discovered a marvelous dress at Klein's that's just right for Gladys Swarthout. Although it's a size forty-six I'm sure Gladys can have it altered. And it is so cheap. A real bargain; only one-ninety-eight, and the buttons thrown in.

It was quite a job finding anything for Kirsten Flagstad. She has so much of everything I just couldn't seem to get an inspiration. But passing a building on Twenty-Third Street I saw a sign that said "Learn to Sing Playing the Phonograph—No Teacher Required—Guaranteed to Make You Sing Like a Bird." Flagstad doesn't sing like a bird, now does she? So I put that on my list.

Lawrence Tibbett's present also proved difficult but I've decided that maybe a rowing machine to build him up physically would be best. I always like to give beneficial as well as useful presents, you see. And Larry is such a puny lad; I worry about him.

Then there's Lauritz Melchior, and Paul Althouse. Don't you agree that boxing gloves for them would be a perfect present?

Richard Crooks had me stumped. I tramped the streets all one afternoon gazing in windows and I couldn't decide on anything. Finally, just as I was trudging home in disgust, I saw a copy of Joe Miller's Joke Book in the window of a stationer's store. Hurrah, hurray, said I to me; that's the best in the world for Dick. He needs it terribly.

Lucrezia Bori was easy to pick for. I'm going to give her an engagement pad although I expect she'll never use it. She goes out so little, you know.

Helen Jepson is to get a bright nickel-plated air rifle and a set of six of the cutest imitation ducks. Doris Doe, I've decided, should have jewelry and if I knew the size of her finger I'd give her an engagement ring I discovered at Kresge's. Wouldn't she be surprised? Believe me it's something no girl should be without—a phantom fiancé like me.

I've already made up my mind to send Goeta Ljungberg a complete winter sport outfit—skates, skiis and other weather-repellent togs. She'll need them in her husband's profession.

As for the conductors, Toscanini must surely have a new hat. One such as they wear in Texas would make him look very inconspicuous. Klemperer, I've determined, ought to have a step-ladder I spotted at Macy's. It folds up into a shoe-box when not in use; but enables even a little guy like him to reach the top-most shelf of any closet when extended. Stokowski gets a Maxim-Silencer for his audiences and Koussevitzky really deserves a Boston accent after all these years.

Because Gene Goossens likes to write music on trains, I've about decided to order for him a toy piano that has four octaves and a sweet, tinkling tone. It would give so much joy to his fellow passengers to hear Gene at work on his new opera. Ormandy is to have six false shirt bosoms and collars to match so that at orchestra rehearsals he can always look cool and tidy. Golschmann needs a case of Anheuser-Busch to keep his St. Louis aroma. I've not yet decided, but I am contemplating purchasing a house and lot in Seattle for Karl Krueger to take the place of the one he may (?) by this time have succeeded in selling. Paul Lemay is sure to be jittery over a bottle of Napoleon brandy if I can find it. Fabien Sevitzky gets a season bus ticket between Boston and Philadelphia. Rodzinski will enjoy the Brownie Kodak I saw in a second-hand shop on Second Avenue. Its lens is slightly cracked but I don't think that matters much. Wheeler Beckett will be delighted, I know, with the opera libretto Anna, our maid, has written. It has love, melodrama, farce, comedy and mystery; takes ten minutes to play and is in six acts and ten scenes. That's something to put one's tonal teeth into, now isn't it?

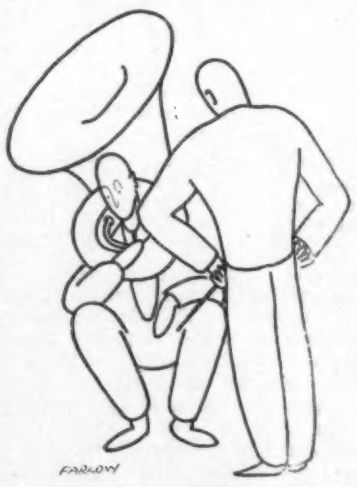
I saw just one thing for Hans Kindler at Wanamaker's. It's a Daily Joke Book, just like these calendars that give Bible texts for each day of the year. Hans will have a new story to tell for 365 days. A boon to mankind, am I, eh what? As for Plotnikoff, he gets a dozen bath-towels to use at rehearsals.

I wish I had time to go shopping for my piano thumping and fiddle squeaking friends but I've already worn out two pair of inner souls so they'll just have to wait till I get back my youthful energy. Besides, picking pockets is a dangerous business during the holiday season.

Your exhausted

SIMON SNOOPER.

P. S.—Please forget all the above good generous intentions. I've decided instead to give subscriptions to the Musical Courier to everybody. I just remembered that all the bundles I ever tie up look like stuff you find in garbage cans. Who am I to insult celebrities? S. S.



"What's the matter?"

"This composer doesn't know how to write for tuba. He's got sixty-eight measures rest, one F sharp to play and forty-two measures rest. Then I play a D. That last note is too much."

I See That

Margaret Speaks, soprano, has made her second trip this month to Hollywood to broadcast on the Firestone Hour with Nelson Eddy.

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Julius Huehn, baritone of the Metropolitan Opera, was one of the soloists at the jubilee concert given by the Brooklyn Arion Singing Society at the Brooklyn Academy of Music on December 8. The baritone sang a solo group of compositions by Wagner, Schubert and Erich Wolff. Later in the program he appeared twice with the chorus, singing a group with the male section and then Pietro Yon's Gesu Bambino with the mixed chorus.

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Jeannette Vreeland will be the soprano soloist with the New York Oratorio Society in its annual production of Handel's Messiah at Carnegie Hall, New York, on December 20. Later in the season she will be soloist with the St. Louis Symphony Orchestra.

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The Rochester (N. Y.), Civic Music Association has engaged Robert Betts as tenor soloist for a production of Handel's Messiah, scheduled for December 18 at the Eastman Theatre, Rochester.

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Richard Crooks will appear in recital in Buffalo, N. Y., on January 14.

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Rose Laura Sutro will give the final pianologue of her series at the La Forge-Berumen Studio, New York, on December 16.

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The Elizabeth Milbank Anderson Memorial recital, presented annually in the Milbank Memorial Choir of the Princeton University Chapel, Princeton, N. J., is to be given this year on December 15. The occasion brings the original version of Handel's Messiah in its entirety by the Bryn Mawr College Choir and the Princeton University Choir, assisted by twenty-nine members of the Philadelphia Orchestra and Anita Atwater, soprano; Anne Simon, contralto; Henry Ebeling, tenor; and Robert M. Crawford, bass.

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Thomas Richner, pianist, winner of the MacDowell Club Young Artists Contest, will appear in recital at the club's New York headquarters on December 16. Mr. Richner is a pupil of Harold Morris.

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Gladys Sinclair, pianist, who is associated with the George Fergusson vocal studio, was accompanist for Dorothea Flexer, Metropolitan Opera artist, at recent appearances.

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Amy Ellerman is serving on the audition board of the Federal Music Project, with Chalmers Clifton, regional director. She is now a member of the New York Singing Teachers' Association.

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The National School for Musical Culture presented a number of their artist-students and pupils in a solo and two-piano program on December 5 in the Salon de Musique of the Barbizon-Plaza, New York.

* * *

The Madrigal Society of New York (Marguerite Potter, president) held the first Saturday Luncheon of the season on December 7 at the Great Northern Hotel. Edgar Stillman Kelley, Mrs. Kelley and F. W. Riesberg of the Musical Courier gave short talks.

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Rose Resnick, blind pianist, is engaged in broadcasting in San Francisco.

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Pauline Winslow, pianist-composer, appeared at the Athene Club, Freeport, L. I., December 2, when her Sea Chanties were sung by Marguerite Hawkins and Arthur Van Haelst.

* * *

Nanette Gude Bayne, dramatic artist and poet, appears on the Diaz Musicale program, Waldorf-Astoria Hotel, New York, December 14.

* * *

Dennis Noble, English baritone, took the role of Escamillo in Carmen with the Cleveland Orchestra in Cleveland on December 2. He is being heard with the Cincinnati Orchestra in Tannhäuser, December 13 and 14, and will appear as soloist with the Montclair, N. J., Glee Club, December 19. His Cleveland appearance resulted in an immediate re-engagement for this season.

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Roman Totenberg, young Polish violinist, was soloist at the Bagby musicale on December 9. On December 18 he is one of the principal soloists of the Townsend Musicales in Washington, D. C. Early in January Mr. Totenberg is to make his first appearance in Ottawa, Can.

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Norman Notley and David Brynley gave a duet program at the New Jersey College for Women in New Brunswick, N. J., December 9. They leave for England before Christmas and return for another tour in this country in 1936-37.

* * *

Dorothy Bacon, young American contralto under the management of Annie Friedberg, who has been heard here in opera, will appear on the Adelphi College concert course, in Brooklyn, N. Y., January 17.

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Carl Friedberg, pianist. plays the Emperor Concerto of Beethoven in Toronto with the Toronto Symphony Orchestra on January 7. Recently he played the same concerto in New York, with the National Orchestral Association.

OBITUARY

Mrs. Edvard Grieg

COPENHAGEN.—Nina Grieg, widow of Edvard Grieg, the eminent composer, died here on December 9 at the age of ninety. Mme. Grieg (nee Nina Hagerup) was born on November 24, 1845, near Bergen, but was brought up in Copenhagen. She was married in 1867 to the composer, whose cousin she was, and her gifts as a vocalist are said to have had much to do with his own development and with his public reputation. Mme. Grieg was a noted interpreter of her husband's music, and gave many concerts in public, singing his Norwegian folksongs, with the composer at the piano. Grieg died in 1907, and for the last twenty years his widow had lived at Copenhagen. At the time of her death she still played the piano on occasion, although her sight was failing. R. P.

Gustav Saenger

Gustav Saenger, editor, violinist, conductor and composer, died on December 10.

Mr. Saenger was born in New York, May 31, 1865. He studied violin with C. Richter, Leopold Meyer and Leopold Damrosch, and composition with C. C. Mueller. He was active as a violinist and teacher for a number of years, playing with the Metropolitan Opera, the New York Philharmonic and Symphony orchestras. In 1893 he accepted a post as assistant conductor to Furst at the Empire Theatre, New York, and later succeeded him, being in charge of music for the productions of Frohman and also writing music for them. In 1897 he became an arranger, reviser and translator for the music publishing firm of Carl Fischer, for which he was active for thirty-eight years. In 1909 he withdrew from his theatrical activities to become editor of the Fischer publications. These included editorship of the Metronome, and, after 1904, of the Musical Observer. He edited the Leopold Auer course of violin and ensemble playing. Mr. Saenger also arranged music for violin. His compositions included a Concertino in G minor, five Silhouettes, two Concert-Solos, Three Miniatures, other instrumental works and songs. He is survived by his wife, Mrs. Jean Saenger, and by several children by a previous marriage. He was an officer of the Bohemians and a member of the American Society of Composers, Authors and Publishers.

William Vaughn Arthur

SEATTLE, WASH.—Near the conclusion of his seventy-sixth year, William Vaughn Arthur, for many years the dean of violinists of the Northwest, passed away at his home in Seattle on December 3. He had taught in Seattle for forty-five years, having come there from San Francisco in 1890 to join the faculty of this city's first conservatory of music and art. Many of the outstanding violinists and teachers of the Northwest owe their guidance in professional careers to Mr. Arthur.

Besides being a teacher of wide reputation, he had been active as a writer. His poems had appeared in Esquire, The Ladies Home Journal and other magazines. The Etude and The Violinist had been regular outlets for his articles on violin playing for many years. J. H.

Alfredo Barili

ATLANTA, GA.—Alfredo Barili, long identified with music interests in the South, passed away on November 17. As teacher, pianist and composer, he influenced the growth of music in this section. Mr. Barili, who was said to be a relative of Adelina Patti, came to Atlanta from Florence, Italy, about fifty years ago and lived here continuously until his death. M. S. W.

Giuseppe Papi

NAPLES.—Giuseppe Papi, chorus master, formerly of the San Francisco and Metropolitan operas, and brother of Gennaro Papi, conductor of the Metropolitan Opera, died on December 4. He was forty-seven years old. R. P.

Musicales

Boyce Conducts Apollo Club Concert

The Apollo Club of Brooklyn gave the 176th concert of their fifty-eighth season, at the Academy of Music on December 3, Alfred Boyce conducting the chorus of eighty men. The program began with Our Motto (Buck) sung at every concert of this organization since 1895. Handel's Where 'ere You Walk followed, sung with softly shaded detail of expression. Quick, We Have But a Second (Finlay) had to be repeated. The Czechoslovak Song to Bohemia (Taylor) brought out model basses in the last line of each stanza, with fine climax from well-balanced voices at the end. An important feature was Gustav Holst's Choral Hymns from the Rig Veda, much of it in unison, interspersed with brief solos by competent singers. Every form of musical expression is contained in the work, ranging from joviality to nobility, the men reaching mighty climax in the invocation to Indra. It is unusual to hear such perfect enunciation of the German text of Schubert's Serenade (the solo sung by Price Boone), Liszt's Der du von der Himmel bist, and Ein Neujahrshymnus (Marx). The last-named, with organ, brought the strongest of applause, which Mr. Boyce indicated belonged to the singers. Further items of the program included short works by Bach, Kramer, Burleigh, Mana-Zucca, and Charles O. Banks' Angels from the Realms, dedicated to the club. Mr. Banks, organist, and Sidney D. Lowe, pianist, supplied excellent accompaniments.

Marcel Hubert, cellist, gave the instrumental solos of the concert, performing works by Boccherini, Frescobaldi, Sarasate and others with tonal beauty. Baldwin's arrangement of the Christmas song, O Come, All Ye Faithful, appropriately closed the program. Throughout the evening the clear beat of the conductor and his development of detailed expression were maintained; personal ovations to him were frequent.

F. W. R.

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Rubinstein Club Gives First Recital

On December 4, the Rubinstein Club, now under new auspices, gave the first concert of its forty-ninth season at the Waldorf-Astoria, New York. Mrs. John Hudson Storer, president, greeted 2,000 listeners. The choral group of fifty members, conducted by Frank Kasschau, sang items mainly by modern composers, making special effect with Onward March (Creole derivation) which was repeated, and the grander Bantock chorus, Silent Strings, with solos by Mmes. Bough and Raymond. The assembly sang with unity and refinement, created by the definite leading of Mr. Kasschau. Marguerite Hughes aided with excellent piano accompaniments. Benno Rabinof's violin fireworks in excerpts by Saint-Saëns and Sarasate were admired. Berthe Rich was at the piano, Mortimer Browning at the organ.

F. W. R.

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Adelaide Gescheidt Presents Rumanian Tenor

Moise Bulboaca, Rumanian tenor, appeared at the Adelaide Gescheidt Studios, New York, in a song recital in costume before a discriminating audience on December 4. Singing in Rumanian, Hungarian, Italian, German and English to the capable piano accompaniments of Betty Shuleen, he held attention. His explanatory remarks illumined the foreign tongues, rendering intelligible such titles as Trageti voi boi, Kis Menyecske (d'Antalffy) and others. The opening group was full of pathos, excepting the dance-measures of a folk-song. A love-song in the second series was sung with sentiment, and Korbay's Osak Egy Szep contained breadth and vigor. The expressive d'Antalffy song (translated, Little Bride) with its high B flat, of excellent quality, and much fervor, brought warm applause. The Meyerbeer aria, O Paradiso, showed the singer's full tones, and Bach's Bist Du Bei Mir the opposite mezza voce. There was delicacy united with fine climax in Liszt's O, Quand Je Dors, and songs in English by Curran, Clarke and Kountz closed an interesting program. F. W. R.

* * *

Plotnikoff Leads Civic Orchestra

Rosa Polnarieff, violinist, was soloist at the December 4 concert of the New York Civic Orchestra, conducted by Eugene Plotnikoff in the American Museum of Natural History, New York. The usual large audience attended, applauding Miss Polnarieff warmly, with three recalls for the talented young girl. Her double stopping in the cadenza of Paganini's concerto was unusual, and Mr. Plotnikoff shared honors for the excellent accompaniment.

Mendelssohn's Scotch Symphony opened the program, the various features of the work, encompassing the gay and the grave, coming well to the fore under the Plotnikoff direction. Rubinstein's overture, Antony and Cleopatra, product of his later years, now seldom heard, deserves a better fate. The thematic material, clearly portraying the two characters (so successfully done in the twenty-four items for piano comprising his Kamenoi Ostrow), exhibits Rubinstein's fertility of invention and mastery of orchestration. The orchestra performed the brilliant work with devotion. F. W. R.

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Westlake Fortnightly Musicale

On December 4 the usual large attendance at Dr. A. Verne Westlake's Fortnightly Muicale was present in Aeolian Hall, New York. David V. Healy, bass-baritone, revealed a voice of power and range, fiery and expressive in quality, in songs by Verdi and Sanderson, and the Londonderry Air, the last-named to his own words. Miriam Damm has a soprano voice, sweet and appealing, and she sang with fervor songs by Caccini, Catallini and Scott. Baptiste Lanza, tenor, with a voice lyric in quality, polished in style and diction, sang items by Cilea, Faure and Taverna. Duets and a trio by the foregoing singers included operatic excerpts by Mascagni and Verdi. Maestro Remo Taverna furnished fluent piano accompaniment for the singers.

Marion Friedman's violin playing brought her recalls, for her technic is well developed, the intonation is perfect and she knows how to express herself effectively. She performed works by Wieniawski, Rimsky-Korsakoff, Debussy and Sarasate. Charles Posnak was a fine accompanist. Fred d'Elia, from the Westlake piano studios, was competent in widely varying styles, embracing Gluck and Casella. He played with finely graded dynamics, speed and fluency, and received recalls. Included in his four numbers were compositions by Gluck, Bach and Casella. F. W. R.

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Pro-Opera Guild Program

A musicale was recently given by the Pro-Opera Guild, under the direction of Lola Askenasy and Nicholas Zotoff at the guild's New York headquarters. A high standard of musicianship was maintained by those appearing. Mrs. Benson and Mr. Zotoff joined in singing Crucifix by Faure; Miss Hart was charming in her offering of Horn's I've Been Roaming and Il Bacio (Arditi); an Old Irish song and Schubert's Der Tod Und Das Mädchen were Miss Gabay's selections; Mr. Gauthier gave an artistic performance of Tschaikowsky's None But the Lonely Heart and the Sapphische Ode of Brahms; Mrs. Benson in an especially noteworthy performance followed him with Adelaide by Beethoven and Handel's Oh, Sleep. After the intermission, Miss Gabay and Mr. Gauthier joined in the duet Ai Nostri Monti from Verdi's Il Trovatore; Miss Olliva gave enjoyable exposition to a Schubert item and the Una voce poco fa aria from Rossini's Barber of Seville; Miss Strauss revealed a beautiful dramatic voice in prelude from L. Ronald's Cycle of Life and Vissi d'arte from Puccini's Tosca; Life (Curran) and the Celeste Aida from Verdi's Aide served to display the dramatic tenor tones of Mr. Dmuchovsky; Mrs. Becker's lovely voice was heard in Allerseelen (Strauss) and Depuis le jour from Charpentier's Louise; Miss Kachuni sang Hills (La Forge). In conclusion there was the Church Scene from Gounod's Faust, with Miss Kachuni, Mr. Zotoff and the Pro-Opera Guild Ensemble. M. W.

* * *

Tribute to Stillman Kelleys

The concert auditorium of the Hotel Great Northern was filled to capacity December 8, when Edgar Stillman Kelley's quintet for piano and strings was performed by Mrs. Stillman Kelley and the Marianne Kneisel String Quartet. The New York Matinee Musicale (Rosalie Heller Klein, president), in cooperation with the principal womens' musical clubs of Greater New York and vicinity, provided an audience of high quality, including presidents of organizations and their cohorts.

The Kelley opus is of nobility and dignity built on classical lines. It is melodious and has originality and rhythmic force. It was performed by Mrs. Kelley and the Kneisels with incisive and expressive interpretation, the truly beautiful slow movement contrasting with the playful *scherzo*. Mrs. Beach then and there called attention to the significant *adagio*, and applause between movements and at the close was markedly genuine and prolonged. Individual polyphonic lines and pellucid pianissimo, with a perfect ensemble, characterized the performance. At the close the composer with Mrs. Kelley and the Quartet received no less than an ovation. Rosemary Cameron, coloratura soprano, and Robertina Robertson, contralto, offered songs and arias, completing an interesting program. Beside Mrs. Beach others who spoke included Antonia Brico, Etta Hamilton Morris, Henry Hadley and Marion Bauer. Gena Branscombe was chairman of reception. F. W. R.

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Sibelius List by Walfrid Volpi Leuto

Another observance of the seventieth anniversary of Sibelius was the all-Sibelius recital of Walfrid Volpi Leuto, Finnish baritone, at Carnegie Chamber Music Hall, New York, on December 8. Mr. Leuto displayed a powerful voice of wide range of expression in three groups of songs. He was applauded by a good-sized audience. F. Alonso, pianist, was the assisting artist.

N. T.

Riverside Community Opera Association Offers Lucia

Los Angeles.—The Riverside Community Opera Association presented its second program of the season in Donizetti's Lucia di Lammermoor at the Riverside Junior College Auditorium, Riverside, Cal., on December 3. This was the first of the three performances of this opera to be given during this week. Marcella Craft, known in the concert and operatic world, was the artistic director and her work in staging this old opera with a cast and chorus of young people, and in English, was artistically accomplished. The work Mme. Craft is doing for opera in the English language is to be admired, and should be emulated in every community of any size in the country.

The role of Lucia was taken by Gladys Pugh, who disclosed a high soprano voice of telling quality and acting that showed experience on the operatic stage. The entire performance was centered around Miss Pugh and she led it to a successful conclusion. Donald Bliss as Lord Ashton and Herbert Gray as Sir Edgardo were both successful in these roles and deserve much credit for the success of the evening. Other parts were taken by Clifford Carr as Lord Bucklaw, Davison Stivers the tutor of Lucia, Alfred Beatie as captain of the guard and Margaret Alexander as Alisia. The latter has a voice of beautiful quality. The chorus of thirty sang their offerings with precision and enthusiasm.

James K. Guthrie, director of the orchestra of thirty-six musicians, deserves a large amount of credit for the success of the performance, since he is the one who held all the forces together. Mr. Guthrie did this in a fine way and disclosed talent as a conductor. C. D. K.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, December 14

Winifred Cecil, soprano, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
New York University Glee Club, Town Hall (E)

Sunday, December 15

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
La Argentina, Spanish dancer, Town Hall (A—2:30)
Music Guild Concert; Carlos Salzedo, harpist; Leonard Liebling, commentator; Town Hall (A—5:30)
Martha Graham, Doris Humphrey and Charles Weidman, Tamiris, dance recital under auspices of International Labor Defense; Carnegie Hall (E)
Helen Teschner Tas, violinist, Town Hall (E)

Monday, December 16

National Orchestral Association, Carnegie Hall (E)
Beethoven Association, Town Hall (E)

Tuesday, December 17

New York Women's Symphony Orchestra, Carnegie Hall (E)

Wednesday, December 18

The Dessoff Choirs (Margarete Dessoff, conductor), Town Hall (E)
The Down Town Glee Club, Carnegie Hall (E)
Margaret Sittig, violinist, Barbizon-Plaza (E)

Thursday, December 19

Philharmonic-Symphony Orchestra, Carnegie Hall (E)
University Glee Club of New York City, members' concert, Waldorf-Astoria (E)

Friday, December 20

Mount Holyoke College Glee Club, carol concert, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
New York Oratorio Society, Carnegie Hall (E)

Saturday, December 21

Kirsten Flagstad, soprano, Town Hall Endowment Series, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, December 22

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
John Goss and The London Singers, Town Hall (A)

Thursday, December 26

Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, December 27

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Enid Szantho, contralto, Town Hall (E)

Saturday, December 28

La Argentina, Spanish dancer, Town Hall (A—2:30)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, December 29

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Georgia Graves, contralto, Town Hall (A)

Monday, December 30

Marian Anderson, contralto, Town Hall (E)

Thursday, January 2

Washington String Quartet, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, January 3

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Viola Mitchell, violinist, Town Hall (E)

Saturday, January 4

Guiomar Novaes, pianist, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
National Orchestral Ass'n with Mischa Elman, violinist, Carnegie Hall (A)

Sunday, January 5

Ethel Bartlett and Rae Robertson, duo-pianists, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Franciszek Zahara, pianist, Town Hall (E)
Music Guild Concert: Clarence Adler and Samuel Antek, sonatas for violin and piano, Town Hall (A—5:30)

Monday, January 6

Eugene List, pianist, Town Hall (A)
Philharmonic-Symphony Chamber Orchestra; Hans Lange, Conductor. Benefit: Bennington College, Town Hall (E)

Tuesday, January 7

The London Madrigal Group, Town Hall (A)
Jerome Swinford, baritone, Town Hall (E)
New York Women's Symphony Orchestra, Carnegie Hall (E)

Wednesday, January 8

Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Kolisch Quartet, Town Hall (E)
Carmen Reggio, song recital, Barbizon-Plaza (E)

Thursday, January 9

Boston Symphony Orchestra, Carnegie Hall (E)

Friday, January 10

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Beveridge Webster, pianist, Carnegie Hall (E)
Addison Jones, pianist, Town Hall (E)

Saturday, January 11

Philharmonic Children's Concert (Ernest Schelling, conductor), Carnegie Hall (M—11 o'clock)
Boston Symphony Orchestra, Carnegie Hall (A)
Stell Andersen, pianist, Town Hall (A)
Orchestral concert (Paul Stassevitch, conductor), Town Hall (E)

Sunday, January 12

Eugenia Buxton, pianist, Town Hall (A)
Eide Norena, soprano, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Music Guild Concert; Hortense Monath, pianist; Leonard Liebling, commentator; Town Hall (A—5:30)

Monday, January 13

Beethoven Association, Town Hall (E)

Tuesday, January 14

Eleanor Spencer, pianist, Town Hall (A—3 o'clock)
Musical Art Quartet, Town Hall (E)
Heifetz, violinist, Carnegie Hall (E)

Wednesday, January 15

Artur Schnabel, pianist; first of seven Wednesday evening recitals presenting complete pianoforte sonatas of Beethoven, Carnegie Hall (E)

Chicago Opera and Concerts

(*Continued from page 5*)

who like Rachel in La Juive is condemned to be burned alive, not in this case for illicit love but for witchcraft. Respighi, to be sure, is not kind to the human voice, especially for the dramatic soprano, demanding the singer to voice the part throughout the opera with voluminous tones, ranging from the low register to the highest altitude. Raisa possesses the vocal qualities required to encompass such difficulties and only once in the second act did she waver. No wonder then that she electrified her hearers by the opulence of her tones. Her portrayal of the part was no less effective. Indeed, in the final scene of the second act when she tells Basilio, her elderly husband, what she thinks of him and again after her confession had killed him, she rose to the situation as one of the great tragediennes of the day.

Josef Bentonelli, who assumed the role of Donello, acquitted himself admirably. The young, handsome American tenor gave reason for Silvana's desertion of her lord and master and the auditors an opportunity to admire and fete him throughout the evening. As already stated, Respighi has written lovely passages for the tenor and Bentonelli made the most of them. Excellent, too, was the Basilio of Carlo Morelli, a baritone with whom we seldom agree as to interpretation of a part. On this occasion he reached Parnassus, vocally speaking. Sonia Sharnova had the role of Agnese, the witch upon whom in a large measure revolves the plot, as on her way to the stake in the first act she curses Silvana. So potently did she sing and act that she made a lasting impression. Mari Barova gave distinction to Eudossia, the cold-blooded step-mother, and Hilda Ohlin was charming as to looks and most effective vocally as Monica. Also deserving mention in the lengthy cast are Lola Fletcher, the Agata; Helen Bartush, Lucilla; Maria Matyas, Sabina, and Ruth Mills, La Madre.

Mason Scores as Violetta

La Traviata, on November 30 (matinee), gave opportunity to hear anew Edith Mason as Violetta, a role in which she has endeared herself with the Chicago public. Miss Mason, who had contracted a cold compelling the management to postpone the performance on two previous occasions, made her farewell bow in the best of spirits and vocal splendor. Her singing of the Ah, Fors e lui and Sempre libera proved a vocal lesson to the many students assembled in the Civic Opera House to pay homage to one of the glories of the lyric stage. Frank Forest, her *vis-a-vis*, found the role of Alfredo a vehicle to display his sympathetic and pleasing tenor voice besides revealing him an actor of the first order. A consummate artist, Forest has won by the sheer beauty of his song and his charming personality a host of friends and admirers in his first opera season in the land of his birth. The Greek baritone, Jean Fardulli, was entrusted with the role of Germont Pere, and his singing of Di Provenza proved ointment to the ear. We liked the newcomer as Amonasro in Aida and Valentin in Faust, but to us beautiful singing denotes the fine artist while stentorian tones appeal to the masses and for once he revealed an unsuspected *mezza voce* of rare quality. He scored heavily and rightly so, thus proving that the art of *bel canto* is appreciated by opera-goers the world over. Maud Key Shelton gave *éclat* to the generally insignificant role of Annina. She looked pretty as Violetta's servant and sang the measures allotted to her with good tonal effect.

Hilda Burke as Butterfly

In the evening Hilda Burke made her lone appearance of the season in the title part of Madam Butterfly. Judged solely on her singing and acting of the first act, she recalled to mind no less a personage in the world of opera than Geraldine Farrar. A greater tribute could not be paid, as Farrar's Butterfly was exemplary. Joseph Bentonelli, whom we had occasion to criticize previously, came into his own towards the close of the season. As Pinkerton he gave unalloyed pleasure. Frederic Jencks, generally cast in minor roles, was assigned the major part of Sharpless. Although vocally and histrionically excellent in the first scene, he faltered in the following episode. This might have been due to lack of rehearsal. Otto Vandsburger, who we are informed, conducted at the Breslau Opera, may gesticulate more than necessary, yet he directed with zest and understanding and contributed in a large part to the success of the performance.

Jean Tennyson Sings Marguerite

Jean Tennyson made her farewell appearance as Marguerite in Faust on December 3. Due to other duties we were able to hear only a short scene in the popular Gounod opera. It was sufficient, however, to find Miss Tennyson and her colleagues winning the approval of the audience, but too short to pass judgment on their merits. Eugene Stinson, the able young critic of the Chicago Daily News, will not take exception we feel sure to our quoting from his review, which read in part as follows: "Jean Tennyson stepped up to an entirely new level of artistry with last night's performance of Faust at the Civic Opera House. Though her singing was slightly uneven last night, nevertheless at its best it was as good as anything the City Opera season has produced this side of Lotte Lehmann and John Charles Thomas. Her tone is warm, round and gleaming and at times it is produced superbly well. Miss Tennyson's Marguerite has indisputable charm, a quality all the more forceful because she leaves it alone to work its own effect. Her acting was clean and adept and had many natural touches, plus some most affecting ones." Mr. Stinson further stated that "Mr. Bentonelli, the Faust, was more restricted than usual in the somewhat *rococo* line he is wont to employ, and at times sang admirably." According to the same source, "Jean Fardulli has an opulent baritone voice that he uses unsparingly" and "Chase Baromeo's Mephistopheles I found interesting both for its good points and for its insufficient ones. His is a rather busy conception of the role, and Mr. Baromeo's movement is, in truth, brilliant." Further Mr. Stinson adds "this excellent young basso steadily advances in his powers and remains one of the finest, most modest and most genuine artists America has produced."

We feel confident that the three principal protagonists in the restoration of Faust will be satisfied that duty kept us elsewhere on the same evening.

Traviata was repeated on December 4 with the same cast heard previously with the exception that Rosalinda Morini sang the role of Violetta in which Edith Mason had left unforgettable memories.

The performance of Thais on December 7 gave another opportunity to hear Helen Jepson as the famed courtesan. William Martin repeated his fine Nicias and Jean Fardulli assumed the role of Athanael, previously sung by John Charles Thomas.

Ignaz Friedman Gives All-Chopin Program

Ignaz Friedman, pianist, was presented in the Studebaker Theatre by Bertha Ott in an all-Chopin program on December 1. Though Mr. Friedman is a rare visitor in our midst, his renown as a Chopin interpreter is such as to assure a sold-out house and the throng that attended his recital included not only concert-goers and students, but a large delegation of Chicago's leading pianists. The program consisted of the sonata (opus 58); nocturne (opus 62); two mazurkas, bacarolle, G minor ballade, two waltzes, D sharp major impromptu and four etudes. Friedman is one of the chosen pianists of the day. His conception of the sonata was in itself sufficient to show the pianist at his very best. His interpretation is sane, scholarly but not pedantic; his technic bewilders as much now as of yore; and his limpid, sweet tone was caressing to the ear even in dynamic passages. The ovation tendered him at the conclusion of the number was but a faint tribute of excited auditors. At the close of the recital the public recalled the artist time after time, begging for extras, which, however, Friedman refused to grant, presuming rightly that two hours of Chopin playing should satisfy most sanguine admirers.

CHARLES HAUBIEL'S

composition Rittrati Caratteristici (a winner in the Swift Symphonic Contest) was given its premiere performances by the Chicago Symphony Orchestra, under Frederick Stock, on December 5 and 6. Mr. Haubiel has completed a "short" for Paramount News (Educational) films, to be released soon, in which he plays his variations on the Swanee River melody in the styles of the Great Masters. New songs by Mr. Haubiel were sung recently by Charlotte Ryan at The Midston Club and by Grace Yerbery at her musicale in the Yerbery Studio, Brooklyn, N. Y. December 12, Wright-Howells, duo pianists, played the minuet from Mr. Haubiel's Suite Passecaille over the Columbia Broadcasting System. December 5 and 8, Mr. Haubiel gave his Path of Music lecture-recital at Chicago University and Detroit; 10, a demonstration recital (of his compositions relative to their teaching merit and interpretation) before the Detroit Musicians League, Detroit.

Dorothy Orton in Song Recital

Dorothy Orton, who hails from Tennessee, made her first appearance here in a song recital at Kimball Hall, on December 3, under the direction of Bertha Ott. The newcomer possesses a lovely, lyric voice which she used with consummate artistry and musicianship throughout her varied program. Heard only in her first group—consisting of Paisiello's Nel cor piu non mi sento, Legrenzi's Che fiero costume, Lulli's Revenez, Amours and Je crains de lui parler la nuit (from Gretry's old opera), and Richard Coeur-de-Lion—Miss Orton displayed solid musicianship, fine interpretative gifts and unusually clear diction of French and Italian. Later she sang a group of Schubert and Brahms, French *chansons* by de Severac, Georges and Fourdrain and a group of American and English songs. Rose Saron was her able accompanist.

Mischakoff Quartet Opens Chamber Music Series

The Chicago Chamber Music Association's series of four concerts was auspiciously opened by the Mischakoff String Quartet, in Orchestra Hall foyer on December 3. The personnel consists this season of Mischa Mischakoff, first violin; Samuel Thaviu, second violin; Milton Preves, viola, and Dudley Powers, cello. They offered quartets by Boccherini, Hadley and Schubert to a representative and large audience.

Chicago Musical College's Reception for Isidor Philipp

A musicale was given by the Chicago Musical College in honor of Isidor Philipp, eminent French pianist and pedagogue, in the Little Theatre on November 27. Dr. Philipp was assisted by Mlle. Emma Boynet, brilliant pianist from Paris. Fresh from an unusual success with the Boston Symphony Orchestra under Dr. Koussevitzky and a number of broadcasts from New York, Mlle. Boynet is accompanying her master to California. The short musical program offered by the two eminent guests consisted of the new Poulenc concerto for two pianos, presented by Dorothy Crost and Berenice Jacobson; a dramatic sketch was effectively portrayed by Mr. McInerny-O'Brien, a member of the faculty; Ida Krehm played pieces by Blanchet, Ganz and Liapounoff in brilliant style, and Margery Smith played the last movement of Carpenter's Concertino. All four pianists are artist students of Rudolph Ganz.

Orchestra Concert Introduces Ria Ginster

Ria Ginster, soprano, was introduced by the Chicago Symphony Orchestra at the regular Thursday-Friday concerts of December 5 and 6. In her three offerings, Mozart's recitative and aria, Misera, Dove Son?; Bach's solo cantata, Jauchzet Gott in allen Landen and three songs by Hugo Wolf, Miss Ginster revealed herself a singer to be reckoned with, a thorough musician and the possessor of a rich, pleasing soprano voice. Her success was marked and the newcomer left an indelible impression.

The orchestra played the Gabrieli sonata, Piano Forte (arranged by Theodore Thomas), Reger's Romantic Suite, three short numbers by John Alden Carpenter and Smetana's symphonic poem, The Moldau. Al these compositions, with the exception of Carpenter's Danza, have often been heard at these concerts. Danza, which had first hearing, is another little gem from the pen of our prolific business-man composer whose music is always facile, melodious and entertaining. The piece has an original Spanish-Mexican flavor which caught the fancy of the public and won the composer several recalls.

Sigma Alpha Phi Scholarship Contest

The contest to determine the winner of the Sigma Alpha Phi $150 piano scholarship award will be held on December 22, at the American Conservatory Little Theatre. Contestants, girls between the ages of twelve and sixteen inclusive, are required to play from memory a selection from Bach's French or English suites or from the two or three-part inventions or from the Well Tempered Clavichord; a movement from a Beethoven, Mozart or Haydn sonata and a composition of own choice from works of standard composers. All applications must be in by December 15.

Tilla Gemünder Directs Choral Group

A Christmas program was given on December 10 in Munsey Park, Manhasset, L. I., by the choral group of the Woman's Club. Mrs. Edward D. Millea is chairman of the organization; Mrs. James W. Carpenter, accompanist; and Tilla Gemünder, director. The offerings included Christmas carols sung by the choral, a dramatization of Dickens' Christmas Carol by Frank Spaeight, and a special number by the choral, When I View the Mother Holding, in which the incidental solo was sung by Mrs. Maurice E. Vail, contralto. Another concert, with an assisting guest soloist, will be given in the Spring.

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RADIO HIGHLIGHTS
Dialed by M. L. S.

The season is hard upon us when operatic songsters will have their innings at singing both "Faust and slow" (we chiseled that one from Phil Baker, and hope he hasn't copyrighted it) at the Metropolitan Opera House. Meantime, on Sunday, December 8, the Ford and General Motors Hours, on WABC and WEAF in the order named, presented two of the Metropolitan's favorite sons for the edification of the radio audience—Richard Crooks being the G.M. standard bearer for the evening, and Lauritz Melchior performing a like service for Mr. Ford's allotted period on the air.

Mr. Melchior's renowned heroic tenor voice was heard in Scandinavian and German songs, and in the Prize Song from Die Meistersinger. He was in impeccable voice and sang memorably. The Ford Symphony Orchestra and Chorus again responded to Victor Kolar's musical behests.

Immediately following, on WEAF Mr. Crooks entranced listeners-in with his performance of numbers including the Una Furtiva Lagrima aria from Donizetti's L Elisir d'Amore and Le Reve from Massent's Manon. The beauty of the Crooks tones, familiar to most Americans through his extensive concert tours, his frequent radio appearances and his singing at the Metropolitan Opera, registered with notable clarity.

The NBC Music Guild went Bach-minded on Monday afternoon (December 2), featuring on the WJZ network the erudite and musically gifted pianist Harold Samuel, along with Sascha Jacobsen, violinist. They played the Bach sonata for piano and violin in A, and Mr. Samuel also gave a medley of his own works, a sequence of sketches, still in manuscript.

From the Library of Congress, the eminent threesome, Barrere-Salzedo-Britt, gave a program on Tuesday afternoon, over the facilities of WOR. The flute-harp-cello group manifested their usual mastery of chamber music expression in solo and ensemble combinations.

Georges Barrere, who leads a double life, musically speaking—being now flutist, now conductor, and using the same beard for both roles—returned to the microphone (WEAF) on Wednesday night, leading the Barrere Woodwind Ensemble in a pleasurable list of offerings, under the auspices of the NBC Music Guild. . . . To avoid confusion, this organization has two spots weekly, one on Monday afternoons, the other on Wednesday evenings.

The Rochester (N. Y.) Philharmonic Orchestra, a feature of Thursday afternoon through the WJZ hook-up, had Vladimir Golschmann as guest conductor. Mr. Golschmann, whose regular post is on the podium of the St. Louis Symphony Orchestra, made of the concert a tonal achievement of the highest standard. He presented the overture to Gluck's Iphigenia and Beethoven's seventh symphony. . . . During the evening of the same day, Elizabeth Gutman, soprano, lent the grace of her artistic countenance to the period of the Bamberger Little Symphony's weekly occupancy of WOR. Philip James is the conductor of these broadcasts. . . . The To Arms for Peace exhortation over WABC (that weekly reminder that the paths of military glory lead but to the cold, cold grave) had for its musical interlude the tonal delights supplied by the soprano voice of Elisabeth Rethberg.

Finland being the only nation to pay on demand in the matter of the cash loaned overseas by our benighted country in the dark days of war, it is only poetic justice that America should observe its tonal indebtedness to the foremost Finnish composer, even on the rather slight pretext of this being his seventieth year of life. What we mean is, just because a man is seventy years old seems a rather far-fetched reason for inaugurating so pronounced an uptrend in the performances of his music. Of course, it has the advantage of being within this composer's lifetime, whereas all the centenaries naturally honor figures already invested with the dignity of death as well as of musical immortality. However, the boom in Sibelius music yields plenteous artistic enjoyment of his masterly works, so, as the current expression goes, what? . . . The Eastman School Symphony Orchestra (Dr. Howard Hanson, conductor) joined the movement on Friday afternoon when they gave a Sibelius Serenade, which was carried over the nation through WJZ's network, and then overseas to Finland to the ears of the composer himself. The orchestra gave fine performance to the tone poems En Saga and Finlandia and the suite Karolia, and during the broadcast the Minister at Washington made an address, expressing himself in some of the most finished Finnish it has ever been our lot to hear.

The MacDowell Club presented winners of its Young Artists Contest on WJZ, Saturday afternoon. The performers, all of whom proved themselves worthy of the honor conferred upon them, were Anne Steck, contralto; Sidney Schacter, pianist; Frederick de Vonch, violinist; Renee Norton, mezzo-soprano; Lois Bannerman, harpist; Thomas Richner, pianist; and Kempton Searle, bass-baritone.

Maeterlinck Lecture-Musicale Given in Los Angeles

LOS ANGELES.—Durward Grinstead gave an interesting lecture on Maeterlinck's Melisande in the Fiesta Room of the Ambassador Hotel on December 1, attended by 200 people. This was the second of a number of such lectures to be given by Mr. Grinstead this season. Mary Seiler, harpist, appeared in three numbers in the second part of the program, playing the Impromptu Caprice by Pierné; Chanson dans la nuit and Fraicheur by Salzedo. Miss Seiler displayed a good and clear style in her playing and made a distinct hit with the audience, and an encore was demanded. The last part of the program was given over to the second act of Monna Vanna, with Ellen Avor and Gene Gowing giving a condensed version in costume. C. D. K.

George Anson Artist Student Heard

BLOOMINGTON, ILL.—Elizabeth Morgan, pianist, an artist student from the class of George Anson at the Illinois Wesleyan University School of Music in Bloomington, Ill., was heard in a joint program with Wilson Ortgiesen, organist, on November 21. The Grieg sonata (opus 7), Liszt's Au bord d'une source, Debussy's La Cathedrale engloutie and Jardins sous la Pluie were the numbers in which Miss Morgan displayed her pianistic ability which has been so conscientiously guided by her mentor, Mr. Anson. M. P.

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Mark Twain Centenary Marked in Bach and Wagner List by Philadelphians

Dubensky's Tom Sawyer Overture Premiered by Stokowski—Freed Compositions Presented by Degeyter Club

PHILADELPHIA.—The Philadelphia Orchestra concerts of November 29, 30 and December 3 featured another Bach-Wagner program under the inspired direction of Leopold Stokowski. This was the third in a series of four concerts in the regular season, devoted to the works of these two great masters.

The opening number was the Brandenburg concerto No. 5 in D, for piano, violin, flute and orchestra. The soloists were William Harms, piano; Alexander Hilsberg, violin; and William M. Kincaid, flute. The last two are "firsts" in their respective sections of the orchestra. This concerto is technically extremely difficult, but all difficulties were more than ably surmounted by the soloists. Of particular beauty was the second movement, for the solo instruments alone. The audience manifested appreciation of the excellence of the performance.

Mr. Stokowski's transcription of the adagio from the organ toccata and fugue in C, was one of the most solemn and impressive works yet presented. It was magnificently done and would have been more impressive if the applause had been omitted, as the conductor endeavored to suggest by his motion. Some enthusiastic listeners broke bounds, however, and dispelled the illusion.

The final Bach number was the concerto in D minor for three pianos and orchestra. The three soloists were Janette Weinstein, Martin Gabowitz and Elinor Buten, each of whom did excellent playing, with a blending of tone and technic that combined to make a splendid performance. They were recalled several times.

The last part of the program was devoted to excerpts from Die Walküre-Siegmund and Sieglinde, The Ride of the Valkyries, Calm after the Storm at Twilight, Wotan and Brünnhilde alone, Wotan's farewell from Brünnhilde, and The Magic Fire Music. These have been welded together by Mr. Stokowski in a convincing manner, so there are no abrupt changes, and yet they never lose the Wagnerian character. They were magnificently read and played and aroused enthusiasm.

TWAIN ANNIVERSARY MARKED

As an extra number, Arcady Dubensky's Tom Sawyer Overture was played in celebration of the 100.h anniversary of the birthday of Mark Twain, November 30, 1835, and in appreciation of his distinguished son-in-law, Ossip Gabrilowitsch, who thirty-five years ago this month was the first soloist with the Philadelphia Orchestra. It was a pleasingly mischievous composition, well suited to its name. The musical terms in which the piece is couched are of appropriately sunny and rollicking nature. The themes are simple but colorful, and are woven into orchestral patterns of ingenuity and skill. To lend a musical score the authentic flavor of a human personality requires intimate understanding of both literary and musical art, and this discerning task Mr. Dubensky has accomplished with notable effect. The audience received the composition with such cordiality that further performances by this orchestra would be fully justified.

WORKS OF ISADORE FREED HEARD

The Pierre Degeyter Music Club, which is presenting a series of seven concerts of the chamber-music works of Philadelphia composers, devoted the program of December 2 to scores by Isadore Freed. The performers were Ruth Freiberg, soprano; the Stringart Quartet; N. Cerminara, clarinetist; Josef Wissow, pianist; and Mr. Freed, pianist. A sextet for the quartet, clarinet and piano (Mr. Freed at the keyboard) opened the evening. It is a rhapsody, not ultra-modern in content, and showing skillful writing for the instruments. A sonata for piano, an expression of contemporary disregard for the form and rules of the past, was played in super bmanner by Mr. Wissow. It was the first local performance of this sonata, and, while it held interest, which is a large point in the favor of any presentation, a single hearing hardly sufficed for the gauging of its true value. Miss Freiberg, with the composer at the piano, then sang three songs—Rebel, Solitude and Iron-Wind Dances, expressive mood songs, set forth in a musical idiom of individuality. Mr. Wissow returned to play eight brief Pastorales for piano. As these were written for youthful students, they were simple in all characteristics, but were highly suggestive in their musical content of their titles, The Bells, The Mill, Grey Skies, Merry Peasants and others. In conclusion, Mr. Freed's string quartet No. 3, another ultra-modern composition, was given an excellent performance by the Stringart group. It is in four movements, and, while not so vital and compelling as the sextet, the score has power. M. M. C.

Nation to Hear Lincoln Cathedral Choir

The Lincoln Cathedral Choir of Lincoln, Neb. (John Rosborough, conductor) is being widely heard on its current tour of the East. They have been invited by President Roosevelt to sing at the ceremonies attending his lighting of the nation's Christmas tree in Washington, D. C., on Christmas eve. One of the choir's first appearances in New York is at the Waldorf-Astoria Hotel, when they will be presented by Lucius Boomer, president of the hotel. On December 27 they are to give a program in Carnegie Hall, New York. During their stay in New York, they will be engaged in making phonograph recordings and "shorts" for motion pictures. These reproductions are scheduled for Easter release.

Mr. Rosborough wishes it known that the choir takes its name from the cathedral they plan to erect in Lincoln, Neb., and not from Lincoln Cathedral of England.

Rosalie Mörtl Sings at St. Regis

One of the recent engagements of Rosalie Mörtl was at the Blue Bird Ball at the St. Regis Hotel, New York, when she gave a group of Viennese songs. Viennese herself, she specializes in this type of music, although she also includes on her programs Lieder and songs. On December 15 Miss Mörtl will sing at the Pleiades Club, New York. Other engagements include radio appearances and as church soloist.

Edwin Hughes to Preside at Piano Forum of M. T. N. A.

Edwin Hughes will preside at the Piano Forum to be held at the Bellevue-Stratford Hotel, Philadelphia, Pa., on December 28, during the annual convention of the Music Teachers National Association. Mr. Hughes opens the forum with an address on Theodore Leschetizky.

Harold Samuel Plays at Two Universities

Harold Samuel will leave for England on December 14, after a brief tour in America, and not return until 1937. Before sailing he gave a Bach program at Lehigh University in Bethlehem, Pa., and one at Yale University, finishing his tour in New York with a radio program on December 11.

DR. LOUIS BAILLY,

head of the chamber music department of Curtis Institute of Music, Philadelphia, conducted a group of his students in a program over the Columbia Broadcasting System on December 11. The broadcast originated from WCAU, Philadelphia, and was relayed by the other stations of the Columbia network. Dr. Bailly, in addition to his affiliation with the Curtis faculty, also teaches privately two days a week in New York. (Photo by the Ellis Studio.)

La Argentina and Gordon String Quartet Provide Engaging Events in Atlanta

Spanish Dancer Welcomed by Sold-out House—Chamber Ensemble Presents Modern and Classic Works—Many Local Musicians Appear

ATLANTA, GA.—The chronicle of recent musical events here includes programs by La Argentina, Spanish dancer, who appeared on December 3 and the Gordon String Quartet, which played on November 27. La Argentina danced for a sold-out house at the Shrine Mosque, otherwise known as the Fox Theatre, now used as a municipal auditorium. More than 4500 saw the artist in a program of dances which though varied by few new offerings, was apparently none the less entrancing. This artist was the third attraction in the All-Star Concert Series, presented by the Atlanta Music Club and the Atlanta Philharmonic Society.

Her castanets, her dancing eyes, her charm which was enhanced by artistic costumes, vitalized her every creation. The Andalusian Suite was the offering new to Atlanta. With an especial gift for comedy, La Argentina delighted with her comical gestures as she intrigued with the purring of castanets. Applause was lavishly showered upon the celebrated dancer and encores were frequent throughout the evening.

GORDON QUARTET PLAYS

The Gordon String Quartet, with its personnel slightly changed, played a return engagement under the auspices of the Atlanta Music Club and won plaudits from an audience that comfortably filled the Atlanta Woman's Club Auditorium. The quartet made a fine impression here with Jacques Gordon, first violin; David Sackson, second violin; Paul Robyn, viola; and Naoum Benditzky, cello. Their stylistic playing of Haydn's quartet in G minor, (op. 74, No. 3) met warm response and requests for more. A Mozart Minuet and Rondo was the answer to request.

Two movements from Debussy's G minor (Opus 10) and Borodin's quartet in D major completed the program with encores for each programmed number. With the exception of Mr. Gordon's tendency to overemphasize his playing there was homogeneity of tone, refinement in style, delicate shading and emotional warmth in this agreeable ensemble. The concert was declared a successful beginning of the Music Club Series which will include the Vienna Choir Boys and Myra Hess, pianist.

RESIDENT ARTISTS APPEAR

Of events given by local musicians nothing has equalled the presentation by the Atlanta Music Club which honored Atlanta composers, poets and artists, with Ruth Hinman Carter as chairman. Assisting her were Eda Bartholomew, Mrs. William Shallenberger, and Lewis P. Skidmore. Composers whose works were presented were C. W. Dieckmann, Georg Lindner, Alfredo Barili, Hugh Hodgson, Frances Golson Bateman, Jane Mattingly and Bonita Crowe. Atlanta musicians chosen to interpret the compositions were Eda Bartholomew, Frances Stukes, Irene Leftwich, Frances Rich, Patricia Makinson, Mildred Bourne, Vivian Bryant Thompson, Senta Mueller and Georg Lindner. Mesdames Gerald Mitchell, Raymond Johnson, Stanley Perry, F. H. Spain, E. E. Moreland, Bess Merrill Smith, Mabel Daniel, John Sizoo and D. M. Berry composed a vocal ensemble for Mrs. Bateman's choral work, Spring Symphony. Mrs. Merrill Hutchinson read poems by a selected number of Atlanta poets and Julian H. Harris and Robert Rogers of the High Museum of Art had charge of an exhibition of painting and sculpture which was shown in the club rooms throughout the day.

CLUB AND RECITAL LISTS

Other musical activities have included an open meeting of the Thursday Morning Music Club (Lenus Daniell, president) with Emilie Parmalee, as guest organist. Members who took part on the program were Winifred Bird Hopkins, Frances Stukes, Lillian Rogers Gilbreath, and Frances Collins Hutcheson. Margie Griffith and Rubye Head Lewis were program chairmen.

St. Luke's Choir, under the direction of Hugh Hodgson, presented an hour of music from operas. Agnes Scott College presented a program of piano and organ music under the direction of C. W. Dieckmann. Mr. Dieckmann, the director of music at this college, has had three of his most recent compositions accepted by well-known publishers.

TWO-PIANO PROGRAM

Josie Futrelle and Eliza Holmes, the well-known piano team of Brenau College, gave a concert in the college auditorium, recently. Mrs. Armand Carroll, chairman of the junior division of the Atlanta Music Club, is a vitalizing influence in this department of the club's activities. Monthly programs are planned by her that give place of honor to outstanding students of music. Miscellaneous programs afford opportunity for many students to take part.

J. T. Pittman, gifted young pianist, was presented in recital by the Parish Council of the Cathedral of St. Philip. The music division of the Studio Club, presented members of Emory Glee Club in an ensemble program at the home of Mr. and Mrs. Raymond Kline, under the direction of Malcolm H. Dewey. M. S. W.

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Duluth Welcomes Ballet Program

Col. de Basil's Dancers Delight in Visit to Minnesota City—Large Chorus Heard in Impressive Concert

DULUTH, MINN.—Duluth had a fleeting but memorable glimpse of the Monte Carlo Ballet Russe on December 2 when Colonel de Basil's company visited the Orpheum Theatre here. A near-capacity audience attended, and no one could have asked for more enthusiasm, although the size of the stage was a handicap to the performers.

Les Sylphides, The Fantastic Toy Shop and The Blue Danube were the three numbers given here, the classic ballet style of the first making less of an impression than the bright colors and vivacity of the second and the narrative of the third. The orchestra provided a splendid background of accompaniment and the numerous personnel made the scenes impressive in spite of crowding.

One of the year's big choral events occurred at the Armory on November 24 when the Arrowhead Choral Union of 500 voices gave its second annual concert. Members of Lutheran choirs in Northern Minnesota, Northern Wisconsin and the Upper Peninsula of Michigan took part, much of the program being directed by Dr. F. Melius Christiansen of Northfield, Minn., director of the St. Olaf College Choir.

Dr. Christiansen led the singing of Temples Eternal, A Carpenter Cut the Manger Wood, Wondrous Things the Lord Has Done, from among his own compositions, and Asleep in Jesus (Ole Bull) and A Mighty Fortress (Luther). The choir of Northland College, Ashland, Wis., directed by Prof. Sigvart Steen, gave Prayer (Richard Kountz), Salvation Is Created (P. Tschesnokoff) and Beautiful Savior (Christiansen).

The Rev. Andrew Boe of Superior led in several numbers. Mrs. Gertrude Boe Overby was the soprano soloist. Christiansen's Magnificat was her number, and she sang solo passages in several of the choral pieces.

Enunciation was surprisingly clear for such a large number. The volume, which might have been overpowering, was kept in good control. A Superior, Wis., orchestra, directed by Louis A. Meier, accompanied some of the choral works, but most of them were unaccompanied.

Six members of the Schubert Club of St. Paul journeyed here November 26 to give an enjoyable exchange concert for the Matinee Musicale of Duluth at Hotel Duluth. The Lota Mundy String Quartet (Lota Mundy, first violin; Alberta Shaw, second violin; Geraldine Gerhard, viola, and Adeline Milch, cello) gave a distinguished reading of Dvorak's quartet in F major. The organization was well balanced, the first violin was not over-authoritative, and the tone was delightful in most of the composition.

In a second group the quartet played the entrancing Riders' Quartet, the finale of Haydn's G minor quartet, probably the most enjoyed of all; La Oracion del Torero (Turina), from the modern Spanish school, and, as an encore, Barberini Minuet (Johann Hasse).

Clementine Gifford, soprano, sang Micaela's aria from Carmen (Bizet), Quella Fiamma (Marcello), Ständchen (Brahms), L'Invitation au Voyage (Duparc) and Song of the Open (La Forge). She has a pleasing voice and sings with conscientious taste. Her accompaniments, played by Louis Wright Drake, were delightful.

The Duluth Civic Symphony Orchestra will not be heard in concert again until January 8 when Paul Lemay will conduct the ensemble in a program including Beethoven's fifth symphony, a choral presentation of Finlandia, Strauss' Morgen and Constant Lambert's Rio Grande with Ramona Gerhard, Minneapolis pianist, as soloist.

C. B. C.

Rudolph Reuter's Re-Engagements

Rudolph Reuter recently played for the second time in Elgin, and in Riverside, Ill., both of which were re-engagements. He also played in Clinton, Ia., for the second time on December 4. The pianist made a short tour of North Dakota in November and later in the season will give recitals in Iowa, in the east and southeast. This season Mr. Reuter is president of the Society of American Muscians, which numbers two hundred and sixty of Chicago's eminent teachers and performers and which holds many annual contests for young talent with public appearances as awards. He is also chairman of the advisory committee for the WPA government rehabilitation program related to music and allied activities.

Music Notes from Coast to Coast

FORT WORTH, TEX.—The Fort Worth Civic Music Association began its fifth season with a recital by Rose Bampton, with Corinne Frederick at the piano. The association membership of 1400 is the largest in its history.

Miss Bampton charmed with her glamorous appearance and some of the finest singing which has been heard here in years. The voice, with the priceless flexibility and endurance of youth, is evenly scaled from bottom to top, and is free from the cavernous darkness of tone which inheres in most mezzo soprano voices.

The Pro Arte String Quartet began its fifth season with Virginia Jackson Wright as guest pianist.

The First Methodist Symphonic Choir of sixty-five voices, under the direction of Will Foster, gave its annual sacred concert with by far the best artistic standards it has attained.

On the Woman's Club Sunday afternoon series Grace Ward Lankford, pianist, and Claire Booher, baritone, were heard in a well presented and well chosen program.

The local chapter of the American Guild of Organists presented Pietro Yon on the First Methodist organ. Yon modified his program for popular consumption, and the expediency of his decision was confirmed by one of the most enthusiastic receptions ever given a concert organist here.

The Fort Worth Symphony Orchestra, under the direction of Brooks Morris from its beginning, began its eleventh season with a miscellaneous program, featuring as soloists Leone Kruse, late of the Munich Opera, now a faculty member of Baylor University, Waco, and May Belle Boaz, pianist of the Fort Worth Conservatory faculty. Under the management of Mrs. C. D. Reimers, the orchestra promises to enjoy its most profitable season.

The Cecilian Club, in its first musicale of the season presented Grace Bucher, pianist, Carroll Hubbard, violinist, and Doris Hubbard, accompanist.

The monthly twilight musicale of the Euterpean Club was given by Jessie Dean Truelove, pianist, of the Texas Christian University faculty, and Claire Booher, with Virgean England Estes in one of her rare appearances as accompanist.

E. C. W.

SAN ANTONIO, TEX.—The Tuesday Musical Club (Mrs. Eli Hertzberg, president) presented Josephine Antoine, soprano, as the first artist in the series of musicales of which Mrs. Paul Rochs is chairman and Mrs. Ed Steves, vice-chairman. The program was interesting and diversified, consisting of compositions by Caccini, Rossini, Muaro-Wilson, Haydn, Brown-Wilson, Campra-Wekerlin, Delibes, Saint-Saëns, Head, Watts and Worth, which showed to excellent advantage the flexible, warm and flowing quality of her voice. Miss Antoine has a delightfully charming personality. A number of encores were given in response to continued applause after the group and at the close of the program. The capable accompanist was Daniel L. Hoffman, who also played one solo with clear, ringing tone. He responded with an encore.

Pietro Yon, organist, was presented in recital in the Municipal Auditorium, sponsored by Walter Dunham. The program consisted of compositions by the following: Guilmant, Yon, Bach, Cesar Franck, Bossi, and Powell Weaver. This artist is so well known that comment is unnecessary on his marvelous technic. Echo (Yon) was so exquisitely given, that a repetition was demanded. One encore was given at the close of the first part, and three at the close, but several more could have been added. Other organists to be presented are Virgil Fox and Palmer Christian.

The Mexican Típica Orchestra (Don Miguel Lerdade Tejada, conductor) which was sent by the President of Mexico, General Lazaro Cardenas, on a good will tour to Washington to play for President Roosevelt, stopped in San Antonio for a concert. This unique organization has appeared here several times previously and is always assured of a large audience. The music played is unusual and different and the tone color made by the native instruments—*bandolons, salitcrios, marimbas, maracas* and *claves*—with the addition of guitars, harp, violins, cornets, trumpets and bass-viols, is beautiful. The soloists were José Rubio, tenor; Jesús Marin, marimba; and Silverio Prieto, trumpet. All did fine work. The program consisted of specialty numbers confined entirely to traditional and modern Mexican music.

Beulah Beaver of Austin, Texas, head of the organ department of the Texas School of Fine Arts, Frederick King, organist of the First Presbyterian Church here, and Walter Dunham, organist and choir director of St. Mark's Episcopal Church, were the soloists for the annual organ recital of the Tuesday Musical Club (Estelle Jones, chairman). Miss Beaver played numbers by Parry, Brahms, Bach and Handel. Mr. King offered works by Bach-Widor, Bonnet and Karg-Elert; and Mr. Dunham closed with Les Preludes (Liszt). Each performer was outstanding in registration and technic.

The Tuesday Musical Club (Mrs. Eli Hertzberg, president) presented Drusilla Huffmaster, pianist, of Houston, as the second artist in the series of musicales. At the close of the first group, which consisted of the chorale, I Call on Thee, Lord, and the Chaconne (Bach-Busoni), one was deeply impressed with her fine musicianship, technic and rich tone. The Schumann sonata, opus 22, No. 2, in G minor was given a scholarly performance. The modern group of numbers by Pick Mangiagalli, Debussy and Rosenthal was played with sincerity and delicacy. The program closed with Sonetta Del Fetraca, No. 104 and Mephisto Waltz (Liszt). The technical difficulties were met with ease. Three encores were given at the close.

S. W.

VICTORIA, B. C.—Tonia de Aragon and José Cansino, Spanish dancers, performed an attractive program before a representative audience in the Empire Theatre, November 2. So popular was the team that a return engagement was given November 30.

Pietro Yon, organist of St. Patrick's Cathedral, New York City, gave a recital in the Metropolitan United Church before an enthusiastic audience. The program was on familiar lines, with Thelma Johns, soprano, in the role of assisting artist.

The Victoria Musical Art Society sponsored the recital of Jan Cherniavsky, Russian pianist, in the ballroom of the Empress Hotel, November 20.

Bach, Beethoven and Brahms were the composers represented on the program given by the Victoria Musical Art Society, November 6. The assisting artists were Evelyn Harper, Maquinna Daniels, Sheila Conway, pianists; J. F. Darimont, Nancy Smith, violinists; Jennie Wilkinson, viola; Kathleen Lavell, soprano; Norah Jones, Dorothy Gough, contraltos; and Florence Gunn.

A. A. F.

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Vancouver Music Patrons Give Ear To Wide Variety of Musical Programs

Visitors Include Moscow Cathedral Choir, Pietro Yon, Olga Steeb and Others—Many Resident Organizations Present Attractive Lists

VANCOUVER, B. C.—The Moscow Cathedral Choir (Nicolas Afonsky, conductor) was heard in recital at the Auditorium, November 18. Introduced to many and varied types of Russian music by the choir, a capacity audience greeted them enthusiastically and the demands for encores were numerous and insistent.

José Cansino and Tonia de Aragon, Spanish dancers, made their first appearance in this city at the Empress Theatre, November 4. This was one of the really worth-while performances staged here in recent years. The artists were ably assisted by Juan Lopez, who provided the pianistic background for the dances.

Olga Steeb, California pianist, once again returned to delight local music-lovers with her keen musicianship and authoritative keyboard mastery. She was heard at the Georgian Club, a setting somewhat restricted which curtailed to a degree the display of the artist's acknowledged gifts. Nevertheless, she gave thoughtful readings of the works of such composers as Bach, Liszt, Brahms, Chopin, Debussy and Manuel Infanta. During her stay in the city, she was guest artist with the B. C. Electric Symphony Orchestra (Allard de Ridder, conductor) during their regular Monday broadcast over CRCV, playing the Saint-Saëns concerto in G minor.

Pietro Yon, organist of St. Patrick's Cathedral, New York City, played to a crowded, enthusiastic audience in St. Andrew's Wesley Church, November 1. The soloist stressed the compositions of Guilmant, Bach, Cesar Franck, Bossi, Weaver and Yon, performing with musical finesse of the highest kind.

A pianist from Montreal, Paul de Marky, gave a recital in the Hotel Vancouver before a shamefully small audience. Despite this unfavorable condition, the recitalist provided considerable enjoyment, being particularly at ease in the final group on his program, which comprised the writings of modern composers.

Harold Heeremans, Seattle organist from the University of Washington, provided a noteworthy recital in Christ Church Cathedral, October 29.

CLUB PROGRAMS

The highlight of the final October concert of the Vancouver Woman's Musical Club was the performance of the Mozart Coronation Concerto in D major by a promising young pianist, Peter McTavish. The orchestral accompaniment was furnished by Isabel Campbell at the second piano. Other artists heard were Gladys Letroy, contralto, accompanied by Bayard Haddock, and an instrumental trio.

The first recital of the present season of the Philharmonic Club took place in the Hotel Vancouver, November 1. A departure from the usual procedure, the concert took the form of a lecture by Ira Dilworth, entitled, Musical Renaissance of England. Several musicians provided auditory illustrations.

The Kitsilano Boys' Band, directed by Arthur Delamont, held its annual concert at the Orpheum Theatre, November 17. Barbara Forge, harpist, and Alan Roughton, baritone, were the assisting artists. The sixty-five-piece band is raising funds in anticipation of a trip to Europe in August of 1936, where it is hoped to further the honors already achieved in the United States and England.

Vancouver has been rather overwhelmed with visiting organists recently, yet, despite this fact, a well-filled auditorium greeted Frederick Chubb, organist of Christ Church Cathedral, at his second recital of this season. The assisting artists were Gideon Hicks, baritone, and the West Vancouver String Orchestra, of which Mr. Chubb is the conductor.

The meetings of the Vancouver Woman's Musical Club took place on November 13 and 27. On the former date the chief contribution of the afternoon was the lecture of Ira Dilworth on Moods in Music; on the latter the recital featured the works of Handel and Bach performed by local artists.

The dance team of Cansino and de Aragon gave a second recital at the Empress theatre, December 2. A. A. F.

Niemann's Career Recalled

(*Continued from page 6*)

most unfavorable conditions) that Niemann, who had mastered the French pronunciation with considerable skill, and was considered the main prop in Wagner's work, seemed to recoil from the task which at the start he had undertaken with an energy full of promise. From the time that he learned there was a conspiracy to ruin Wagner's work, he became despondent and saw the entire matter in a black light. He criticized the Opéra as an institution and also the public attached to it, maintaining that not one of the singers aside from himself, understood the roles as Wagner intended them.

Wagner began to sense trouble as soon as he came to deal with the *chef du chant*, the *régisseur*, the ballet-master, the conductor of the chorus, and, particularly with the *chef d'orchestre*. Niemann likewise insisted upon cutting of the score, although at first he had imposed upon himself the task of playing his part without any curtailments. He told Wagner that it was not a case of whether the sacrifice of this or that passage mattered, but that they were in the throes of an undertaking which could not be gone through too quickly. The subsequent fiasco, when the members of the Jockey Club organized a cabal and hissed down the work, justified his anxiety.

BERLIN AND BAYREUTH

In 1866, when Hannover was incorporated into the Prussian regime, Botho von Hülsen, Royal Intendent, engaged Niemann for the Berlin Opera, of which he was a member for twenty-three years and afterwards sang many times as guest. In Berlin his talents blossomed and developed. His wonderful acting and singing insured such success for him that few of his contemporaries equalled his glory and renown. His histrionic ability, of a high order, revolutionized the traditional idea of operatic heroes. His characterizations were absolutely convincing. Singer and actor were one in the person of Niemann. Had he not been equally fortunate vocally he would have been famous as a speaking actor. His noble and powerful tones fitted him also as a Lieder and oratorio singer. On the concert stage he stood out as an interpreter of Schumann songs and for his remarkable interpretation of Handel's Judas Maccabaeus.

When Wagner produced Walküre at the Bayreuth Festival, August 14, 1876, Niemann, the exponent of Erik, Rienzi, Tannhäuser, Lohengrin, Tristan, Walther, and Siegfried, was selected for the role of Siegmund. In this same part he appeared at Her Majesty's Theatre, London, on May 13, 20 and 26, 1882.

Niemann made it his object to portray the Wagnerian roles after the wishes of the master, with whom he kept friendship for many years, until he helped to carry him to his grave. He was not partial to other German operas, but French and Italian heroes found in him a talented interpreter. His repertoire included: Josef in Josef in Agypten; Max in Der Freischütz; Sever (Pollione) in Norma; Dickson in La Dame Blanche; Manrico in Il Trovatore; Radames in Aida; Achilles in Iphigenia in Aulis; Vasco di Gama in L'Africaine; Raoul in Les Huguenots; and the title-roles in Ernani, Faust, Fra Diavolo and Idomeneo.

On September 8, 1888, Niemann made his official farewell appearance in Berlin as Tristan, although in 1889 he sang the baritone role of Orestes at a performance of Iphigenia and Tauris. Later, at a concert of the Berlin Wagner Verein in 1892, he undertook Siegfried in the first act of Walküre, to Rosa Sucher's Sieglinde.

Upon his retirement to private life, Niemann (who was a Royal Court Singer of Prussia, lived in Berlin where he was always understood and enthusiastically received, and whence his influence spread out over the entire musical world. Here, until his passing at the age of eighty-six on January 13, 1917, he enjoyed a tranquil existence, spending much of his time in painting.

Rebuilt Charlottenburg Opera Opens

BERLIN.—The old Municipal Opera of Charlottenburg-Berlin, which has been rebuilt and has opened its season under the name of the German Opera, already has a list of more than 36,000 subscribers.

R. P.

ROLF GERARD,

tenor, sang the role of Alfredo in Traviata in the performance at Carnegie Hall, New York, on December 4, when Max Rabinoff was honored. For this engagement Mr. Gerard returned to New York on a brief leave of absence from the San Carlo Opera, with which he has been making a nationwide tour this season.

Union Theological Seminary Musicale

The second of the Tuesday Evening musicales at Union Theological Seminary, New York, was given on November 19, under Dr. Clarence Dickinson's direction, presenting Daniel Harris, baritone, in a program of wide variety, ranging from Rosa and Schubert to modern American composers. Conrad Neuger was at the piano. Mr. Harris is soloist at the First Presbyterian Church, Brooklyn, N. Y.

Martha W. Angier Brings Two Orchestras to Memphis

Martha W. Angier, Inc., presented the National Symphony Orchestra (Hans Kindler, conductor) in the Ellis Auditorium, Memphis, Tenn., on November 14. Under the same management, the St. Louis Symphony Orchestra (Vladimir Goldshmann directing) will appear there on March 12.

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New York Concerts

(*Continued from page 12*)

Marina Yurlova On Thursday afternoon at Town Hall, Marina Yurlova was presented in a recital of Spanish dances, with James Quillian, pianist, as assisting artist. Miss Yurlova's program was made up of ten interpretations, each depicting a different study. The composers represented were: Granados, Gomez, M. Font, Ravel, J. Laregla, de Falla, Albeniz, and J. Valverdi.

Miss Yurlova, although herself Russian, understands the Latin temperament and a real spirit of the Spanish provinces characterized her work. Outstanding among her offerings were the Fantasia Negra (to music of Granados), the Bolero (Ravel), and Abanico (Albeniz). This dancer is the possessor of beauty, grace and charm. She is a skillful exponent of the joy of motion in rhythm. Her costumes were lovely and she displayed them to excellent advantage. Although she employed the fan, the high comb and other Spanish elegancies in her dances, it was remarked that the shawl, which is considered especially typical, was not worn in any number. A large audience applauded Miss Yurlova for her performance and she was called back repeatedly.

Mr. Quillian acquitted himself with honors as both soloist and sympathetic accompanist. His solos included La Soiree dans Granada (Debussy), Malagueña (Lecuona), and L'Orgia (Turina). An encore was demanded of Mr. Quillian.

Philharmonic Orchestra The Philharmonic Orchestra has been standing under the sign of Sibelius, for its concerts of the week honored his seventieth birthday (December 8) by featuring several performances of his second symphony. This review deals with those of Thursday evening and Friday afternoon, at Carnegie Hall, under the baton of Otto Klemperer.

The complete program included the work aforementioned; a soprano aria from Goetz' The Taming of the Shrew; Mozart's G minor symphony; three Hugo Wolf songs for soprano, Anakreon's Grab, Er Ist's (both with orchestrated accompaniments by the composer) and Der Freund (orchestral part by Max Reger) and Stravinsky's suite from Petrouchka. Lotte Lehmann was the soloist in the numbers by Goetz and Wolf.

Sibelius' symphony does not reveal its contents freely to the average listener, the kind that looks for quick melodic appeal and transparent development. He is likely to lose the thread repeatedly in this involved work and to be foiled in his attempt at securing easy and continuous grasp. To the musician, the score offers deep earnestness and serious workmanship, if little of joy or sensuousness in musical expression. Klemperer and his collaborators performed the symphony with devotion and rich mass of tone.

It was a different matter for the rank and file of auditors when Mozart's measures told their open and lovable story. The beautiful music registered instantaneously, and especially because of the finely shaded nuances with which Klemperer invested his interpretation. He also gave a brilliant account of Stravinsky, aided by the virtuoso affiliation of the orchestra.

Mme. Lehmann may always be relied upon to give utmost pleasure to the admirers of beautiful vocal sound as well as to hearers who desire it also to serve as the medium for artistic musical expression. This gifted artist gave ingratiating character and quality to the old aria by Goetz, which remains a graceful example of the romantic era in opera. The warm tones, delivery and *herzlichkeit* of Mme. Lehmann were of irresistible effect and won deserved ovation.

To call her a superb singer of Lieder is to repeat an oft told tale. She is an eminent interpreter of Hugo Wolf, and registered again on this occasion with full and edifying result. The applausive response was altogether in kind.

The same program was repeated on Sunday afternoon, at which time the Sibelius symphony was broadcast to Finland and Lawrence Gilman read a tribute to the composer, whose anniversary occurred on this day.

DECEMBER 6

Fritz Kreisler The customary large audience was on hand this evening at Carnegie Hall to greet Fritz Kreisler, giving his second recital of the season.

He played Handel's D major sonata; his own Concerto, C major, in antique style (Vivaldi); Bach's E major Partita; Chausson's Poème; Shepherd's Madrigal (Old German), Kreisler; Vocalise, Rachmaninoff; Three Caprices, Paganini; Malaguena, Albeniz-Kreisler; Jota, De Falla-Kochanski. Spanish Dance, De Falla-Kreisler.

These days there is not much variance in the recitals of Kreisler except as to program. He usually makes a nervous start, recovers toward the middle of his program, and is at his best in the typical "Kreisleriana" (arresting short numbers) which close the list of his selections.

He continues to irritate finical ears with his intermittent restlessness, his scratchy attacks and lapses from intonation; but he makes up for them with episodes of lofty musicianship and style, and some beautiful playing of *cantilena*.

In his own concerto (which he masqueraded so long as a work by Vivaldi) there are modern touches which mar the intended "antique" line, and some of the content is Irish and Hungarian in suggestion rather than Old Italian.

The Bach interpretation showed some liberties which departed from tradition, and the gavotte had unduly vigorous delivery.

However, the Kreisler following never sees wrong in anything done by their hero, and therefore warm applause reigned and the encores rained.

Carl Lamson's piano accompaniments stood out through clarity, moderation, and refined understanding.

Frances Jenkins Friday night at Town Hall marked the first New York recital of Frances Jenkins, contralto. Miss Jenkins offered a list of songs by Handel, Brahms, Strauss, Mahler, Hugo Wolf, Fauré, Duparc, Arnold Bax, Tom Dobson, Peter Warlock, Cyril Scott, and Edward Horsman.

Miss Jenkins' voice is of a rich quality that proved to be flexible and well adopted to the demands of her program. She has an excellent command of foreign idioms, her diction in German and French being as noteworthy as that of her English. She revealed a winning personality and an impeccable taste in her performance, never overemphasizing dramatic climaxes. A careful regard for pitch was maintained with an ease of production which betrayed no fatigue.

A large audience gave frequent and prolonged applause and requested many encores.

FLORENCE LEE HOLTZMAN
entertained for Geraldine Farrar in her new studio in New York on December 7. Also in attendance were prominent members of New York's music circles, including several artist-pupils of Mrs. Holtzman.

Walter Golde supplied understanding accompaniments.

DECEMBER 7

Joseph Szigeti Carnegie Hall was filled to capacity with an audience including many musical colleagues (especially of the string family) when Joseph Szigeti gave his only New York recital of the season on Saturday afternoon.

Choosing a liberal program of scholarly range and content, as is his wont, Szigeti began with two major works—the sonata in G major, op. 96, by Beethoven, and the Bach unaccompanied sonata in C major. With musicianly Nikita Magaloff as piano collaborator, the violinist gave an artistocratic and tonally distinguished reading of the Beethoveni. But it was in the Bach solo sonata that Szgeti showed his towering stature as a stylist, his unique ability to carry on unbroken the thread of a complex contrapuntal work for violin, with superb distinctions of inner voices and a variety of tone that remains warm and compelling while taking on many divergent hues. Above all, there was absolute surety of structural sense, a musicianship of lofty sort. This was a masterly performance, one which, against all precedent, was marked by bursts of applause between movements.

The lengthy first part of the program was extended with two Romantic works, the Schubert introduction and rondo brillant op. 70, which sounds somewhat faded today despite its warm lyricism and virtuosic passages; and his own transcription of Weber's Chant Russe and rondo from the sonata No. 3, an engaging piece in lighter vein, brilliantly performed.

The second half of the program comprised the Tartini-Ondricek adagio in E major, Mr. Szigeti's arrangement of three pieces from Peter Warlock's Capriol Suite, delightful folk-like numbers based on sixteenth century airs by Arbeau; the violinist's technically astounding performance of his arrangement of the Scriabin etude in thirds, and two excerpts from Stravinsky's Fire Bird and Petrouchka suites.

Needless to say, the achievements of this refined and forceful violinist, which include virtuosity of advanced sort, employed in the service of music rather than for personal display, aroused the keenest enthusiasm of his audience. There was in the air the indefinable electric atmosphere which betokens an "occasion," and many encores and countless recalls were the order of the afternoon. The accompaniments of Nikita Magaloff, played without score, were models of discernment and taste.

Guiomar Novaes Thrills do not come any too often at piano recitals these days, but a bunch of them materialized for listeners at the Town Hall matinee of Guiomar Novaes. Brazilian artist, when she played two Chopin etudes (C sharp minor and E major) and the same composer's polonaise in F sharp minor.

That was Chopin playing in the true Romantic style, vivid, imaginative, passionate; sensuous in tone, sparkling in technic, and with such compelling drama in the polonaise that at its finish the audience cheered

(*Continued on page 29*)

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Music in London

(*Continued from page 5*)

to be devoted to a national Elgar memorial and the impression thus conveyed to the guests was not exactly fortunate. The second symphony, and Falstaff, one of Elgar's best orchestral efforts, were the chief offerings.

We do not pretend to know what all the Continental scribes thought of this instrumental feast but we have a hunch that, aside from the excellent quality of the orchestral playing, they were more impressed by the singing of the B.B.C. Chorus and the Wireless Singers who regaled them after a farewell banquet with examples of English *a cappella* music from the sixteenth century to the present day. One would have to travel far to hear the equal of this truly native art. The conductor was young and enthusiastic Leslie Woodgate.

British into Czech

But national propaganda these days is by no means one-sided. Hardly had the foreigners departed before the Prague Philharmonic Orchestra arrived with Vaclav Talich at its head to pour a stream of Czech music over the Anglo-Saxon landscape. To begin with, we had an all-Dvorak program on a Sunday afternoon with the rarely heard fourth symphony, the Carnival Overture and some Slavonic Dances; next day an all-Czech program in which Dvorak also figured with the New World Symphony, Slavonic Dances, and finally a general program with more of the same.

Despite this overdose of Dvorak (whose stature is too often underestimated) the concerts were enjoyable throughout, first because Czech music is always racy and live and secondly because the playing of this arch-musicianly orchestra is superb. Its tonal quality and dynamic range are extraordinary, its flexibility and responsiveness leave nothing to be desired and the precision and velocity of its strings (as in the opening of Smetana's Bartered Bride overture) almost phenomenal. With Novak's symphonic poem, In the Tatras, a sombre bit of tone-painting, and Martinu's La Bagarre, picturing the arrival of Lindbergh in Le Bourget, the conductor paid tribute to his country's contemporary art and with a splendid performance of Beethoven's fourth symphony he showed that his men are equally competent in the classics.

Novotna Scores

The Prague Orchestra brought along a Czech soloist too, Jarmila Novotna of the Vienna Opera, whose beautiful, youthful soprano, matched by an unusual personal pulchritude, added much to the enjoyment of the occasion. Mme. Novotna also appeared with Richard Tauber in a Queens Hall program for the benefit of the Vienna Friends of Music. She is likely to be heard here often if her initial success is a guide.

And while we are on the subject of singers, let me record that Elisabeth Schumann gave one of her delectable recitals in Queens Hall, adding the name of Weingartner to the more usual ones of Mozart, Brahms and Wolf. Sarah Fischer, Canadian contralto, gave a successful and unusual recital comprising Brahms' four part-songs for female voices (with accompaniment for harp and two horns) for the Georgian Trio-plus-one (including herself) and some attractive Spanish and French tid-bits for herself, excellently sung.

Flora Collins, American, displayed her luscious contralto in a program ranging from Bach to Bax and Elena Liarosa again displayed unusual taste in rarely-heard songs by known and less known composers (Semajensky, et al). Both singers have exceptional interpretative gifts.

Fiddlers

Heifetz and Zimbalist were among the fiddlers at Queens Hall last week. Jascha as a fiddler is more wonderful than ever and his maturity has added both depth and mellowness. One would have preferred to take the Wieniawski concerto for granted and have him rest his case on his Beethoven, Mozart and Bach. Zimbalist, who had not been here for twenty-three years, played to an audience mostly of strangers who were perhaps surprised by his virtuoso qualities, not to mention the musicianship displayed in Brahms' D minor sonata with Theodore Saidenberg.

From the pianists of the week I select Orloff, who sparkled as usual in Chopin, Scarlatti and Brahms; Edwin Fischer, his temperamental antithesis, who stuck to Beethoven sonatas in one program and lumped Mozart, Schumann, Bach and Chopin in another; and three members of the younger generation—Karl Ulrich Schnabel, Franz Osborn and Israel Hoffman. The first two are pupils of the older Schnabel, the last a disciple of the same, once removed. Young Schnabel has developed mightily in the last year or so, and showed it especially in Schubert's six Moments Musical and Beethoven's opus 109. Osborn has a terrifying grip and facility; Hoffman is highly gifted, though more naive and sometimes still crude. But all three show that there is no need to fear that the race of pianists will die out.

More Dvorak—and Berlioz

While the Prague Orchestra was dispensing all Dvorak in one hall, Piatigorsky and Sir Thomas Beecham, with the London "Phil" were playing the Dvorak cello concerto in another, and from all accounts the performance was extraordinarily beautiful. Sir Thomas who (like the Czechs two days later) played Beethoven's Fourth, ended with Berlioz, who is constantly rising in the public esteem. This was again demonstrated by Sir Hamilton Harty at the Royal Philharmonic Society concert which included the Chasse Royale and Marche from Les Troyons, delineative music which for imaginative pictorialism has hardly its equal in the nineteenth century.

At this concert, by the way, Ethel Bartlett and Rae Robertson gave one of their beautifully finished performances of Mozart's two-piano concerto in E minor. Which reminds me that Egon Petri too, played a Mozart concerto (D major, No. 26) with Sir Henry Wood and the B.B.C. Symphony Orchestra, in a strictly classical concert ending with a masterful Eroica Symphony.

Parisian Events

(*Continued from page 5*)

swallow painlessly even music like the Ravel."

The Lener Quartet is repeating former successes by giving for the nth time here, and to crowded houses, all the Beethoven quartets, while Adolf Busch, violinist, and Rudolf Serkin, pianist, in works of Schumann, Bach, Schubert, and Beethoven, were also warmly received.

The period further included a Saint-Saëns concert interpreted by Thibaud, Jeanne-Marie Darré, Paul Bazelaire, and André Pascal, in the Hotel de la Rochefoucauld d'Estissac; a fascinating exhibition of Oriental grace by Nyota-Inyoka; Sylenka in some Spanish dances, in the Salle Pleyel (the President and everybody there); Marian Anderson, American colored contralto, in a brilliant song recital; Zimbalist in a musicianly reading of the Glazounoff concerto, with the Paris Symphony Orchestra, De Freitas-Branco, of Portugal, conducting; the Strasburg Choral Society, the Abbé Hoch at the helm, in a flawless interpretation of La Redemption, by Gounod; and the Philharmonic Society, assisted by Alfred Cortot, giving ear to Bach's Brandenburg Concertos—all in one animated evening.

Much new music has also been heard, and as often happens the willing listener felt that he had given much to the music but that it gave him very little in return. Marcel Stern's Embarquement pour Cythere (Poulet Orchestra) is a symphonic poem inspired by the Watteau painting, with a look in now and then on Debussy and Ravel; while Sinfonietta Ritmica (same orchestra) by A. Spitzmuller meant no more than its title indicated. Vienna, a rhapsody by M. Konstantinoff, employs themes from the Strauss waltzes (Lamoureux Orchestra) and busily engages an entire orchestra in the expensive pastime of saying nothing. Having seen the score, I am sorry I had to miss the first performance (Pasdeloup Orchestra) of Alexandre Tcherepnine's Festmusik, a suite taken from the opera La Sobeide. Missing this I also missed Nocturne, by Vaubourgoin, and concerto for saxophone and orchestra by Vellones. Not having heard these men, they are of course not included in the generalization made in the first three lines of this paragraph.

Lifar Suspended

As no one to date seems to know the exact circumstances of the affair, I have made no point of the Serge Lifar incident. He refused to dance at the last minute—the President was there and it was a Government gala celebrating the French Tercentenary in the Antilles. The scenery went wrong or something. Anyway, Lifar is discharged for one month from his services as first dancer and ballet master of the Opéra.

However, I could not help but think of

LOLA ASKENASY
joined with Nicholas Zotoff in the direction of a recent musicale of the Pro-Opera Guild of New York.

Lifar in connection with Verdi's letter, back in 1869, to Camille Du Locle, in which the composer of Traviata says, among other things: "Am I wrong? Am I right? However it may be, I am quite right in saying that my ideas are very different from yours, and I add, besides, that I have not, like so many others, a backbone so flexible that I can renounce and deny my principles, which are deep-felt and radical."

Managerial Gratitude

Toscanini, I have heard it said, has recently given a concert in the Paris Opéra, with the National Radio Orchestra. I say "have heard it said," for the Maestro himself I did not hear, his Paris concerts now being so successful that some of us who once upon a time were pressed with invitations to attend and help things along, no longer get a look in.

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New York Concerts

(Continued from page 27)

and recalled the player half a dozen times.

However, there were also other enjoyments to engage attention; the clarity of elucidation in a rarely played fantasie and fugue, D major, by Bach; the dramatic lines and lyric emphasis in Beethoven's C minor sonata, opus 111; crisp touch and bright style in two Scarlatti sonatas; charming insouciance in a Chopin mazurka; and wide variety of color and other nuances in Ernesto Halffter's meaty modern D major sonata and five short numbers by Villa-Lobos.

Mme. Novaes made a conquering march with this recital and endeared herself more than ever to those admirers who have communed with her art since she first appeared in New York during her young girlhood days.

DECEMBER 8

Elisabeth Rethberg A full Town Hall, at this matinee, testified to the unabated interest which New York lovers of art song continue to feel in the offerings of Elisabeth Rethberg.

The soprano was in glorious voice, with power, flexibility, and the clear, sweet quality which always has marked her tones.

Aside from purely vocal virtues, however, she gives something more to understanding listeners through her unerring mastery of style and her moulding of musical material to express the lyricism, drama, and other basic moods of the texts which she dictions so perfectly.

Broad and noble was her delivery of examples by Handel and Bach. In two Mozart songs she found exactly the right character and sentiment. A Debussy group had infinite poetical atmosphere and graces of tone and phrasing.

In German songs by Hans Hermann Wetzler and Hugo Wolf, Mme. Rethberg was an ideal exponent of the Lied, done with complete coordination of voice and music, and typical intensity of feeling.

Mme. Rethberg won resounding enthusiasm and numerous encores, of which Un bel di (Madam Butterfly) brought about the greatest clamor of appreciation.

Walter Golde, at the piano, functioned with his usual facility and finesse.

Music Guild Concert The Music Guild offered the eighth of its series on the appreciation of music, Sunday afternoon at Town Hall. The official commentator of this series, Leonard Liebling, music critic of the New York American and editor-in-chief of the Musical Courier, introduced as the afternoon's artist Klara Kwartin, soprano. For her program she selected German Lieder of Brahms, Hugo Wolf and Strauss, her items including some of the lesser known Lieder of these composers.

Miss Kwartin's voice is lovely and is distinguished for clarity of tone, faultless diction, and a range more than adequate to meet the requirements of her offerings. Her delivery disclosed finished technic and an understanding of the expression of these beautiful German songs. Fritz Kitzinger played excellent accompaniments and shared in the cordial applause which followed each item of the list.

Mr. Liebling enjoys the distinction at these concerts of being a commentator who does not bewilder his audience with weighty technical material. He scored again in a friendly, informative discourse, this time on the major creators of German Lieder. A plea was made for a better understanding of the works of Hugo Wolf, who, Mr. Liebling explained, was a poet at heart as well as a great musician and who wrote his music around the spirit, sentiment and rhythm of a poem rather than by trying to fit a lyric to a previously written musical composition. In this way no one of his songs was like another and no set pattern was followed, a feature which brought to his songs severe criticism and raised a controversy which has not altogether passed, even today.

Herman Katims Carnegie Hall offered Herman Katims in an all-Beethoven recital on Sunday night. The list bore the sonatas C minor (opus 10, No. 1), F minor (opus 57, Appasionata), C sharp minor (opus 27, No. 2), and C minor (opus 111).

In a program which demanded technical skill and interpretative ability, Mr. Katims acquitted himself satisfactorily. Perhaps the fact that he played from score may have detracted occasionally from the intense expressive qualities of these sonatas, resulting in intermittent passages of rather colorless performance and a tendency to blur now and then in his pedalling of the *forte* bars. However, he showed himself to be a scholarly exponent of Beethoven and a pianist unafraid to depart from the conventional in certain movements and to exhibit originality of conception. The audience applauded Mr. Katims heavily and called him back many times.

Yvonne Georgi Yvonne Georgi gave her second and last American recital of this season at the Guild Theatre on Sunday evening. On this occasion Miss Georgi registered again the favorable impression of her earlier appearances. In a program of eight numbers, she gave vital picturization to a varied sequence of characterizations. Among her offerings were Suite (Corelli), Cassandra (Wilckens), Woman, three dances of progression (Wijdeveld), Electra (Scriabine) and Girls Dancing, four episodes (Ibert). Her able pianist was Louis Horst.

Metropolitan Opera Guild Members Guests at Reception

The members of the Metropolitan Opera Guild and the artists and staff of the opera company attended a reception at the Metropolitan Opera House in New York on December 8. Informality prevailed throughout the evening. Edward Johnson introduced both the familiar and the new singers of the company, and several of the prominent vocalists were heard in musical numbers, including Lucrezia Bori, who sang a song to Mr. August Belmont, president of the guild. More than 1,200 persons were present.

South Mountain Association Incorporated

The South Mountain Music Colony of Pittsfield, Mass., has incorporated as the South Mountain Association, Inc. Edwin C. Rice is the president. The colony was founded by Mrs. Elizabeth Sprague Coolidge, who has brought outstanding chamber music performers there for concerts each summer of recent years. Her son, Albert Sprague Coolidge, and his wife are to deed the land and buildings at South Mountain to the association, which plans to carry on Mrs. Coolidge's work, and possibly in later years may offer concerts the year round.

STUDIO NOTES

LA FORGE-BERÚMEN

The La Forge-Berúmen Studios, New York, gave a concert to a capacity audience on December 5. The program was opened by the La Forge Ensemble of thirty-five trained voices, singing works of Beethoven and Bach. The tonal effects produced and the artistic interpretation reflected much credit upon Frank La Forge, the director and voice teacher of all the singers, as well as upon the singers themselves. Beryl Blanch and Phil Evans at the piano, and Vaclav Divina, at the organ, added much to the performance.

This was followed by a Brahms group of piano solos by Norma Krueger, young pianist, who played with depth of feeling and understanding of musical content. Then Emma Otero, coloratura soprano, sang the Una Voce Poco Fa from the Barber of Seville with florid agility and warmth of vocal tone. Elizabeth Haynes, pianist, revealed pianistic attributes of unusual excellence, including interpretative understanding and technical facility. Charles Lawrence, tenor, sang an aria from Carmen with musicianship and evidenced remarkable high tones. Another pianist of excellent attainments was next heard, Blanche Gaillard. She played with technical finesse and performed her solos with rare expressiveness. Miss Otero then appeared again in a group of Spanish songs. William Schoonmaker, the fourth pianist to be heard (all are pupils of Ernesto Berúmen), played with skill and gave his numbers an artistic reading. The program was concluded by the Inflammatus from Rossini's Stabat Mater by Miss Otero and the La Forge Ensemble. M. P.

ANITA RIO

Mary Clute, artist-pupil of Anita Rio of New York, was again appointed head of the vocal department at Fairfax Hall, Waynesboro, Va. Miss Clute will give her annual song recital after Christmas. Four of the graduate pupils of Fairfax Hall are to study with Mme. Rio at the end of the term.

Franco photo.

MARY CLUTE

Leclaire Joyce, another singer from Mme. Rio's studio, is preparing for an operatic career and is to be heard over the radio and in concert in Baltimore shortly. Other Rio pupils also are active. Marie Roche, winner of the Hollywood Prize in Maryland, in which over 1,000 girls participated, is now engaged with the Shuberts in Blossom Time. Donald Catlin, tenor, is appearing at Radio City, New York. Andrew Lahey, tenor, is soloist of the choir at Lindenhurst. Mme. Rio has for coach and accompanist, Bernard Gabriel, pianist and composer, who is appearing in concert and giving lecture-recitals on Mondays at his own New York studio.

FRANCIS ROGERS

Gean Greenwell, artist-pupil of Francis Rogers of New York, sang the bass solos in the performance of Handel's Messiah by the Hartford (Conn.) Choral Society on December 15.

Leonard Stocker, baritone, artist-pupil of Francis Rogers, gave a song recital at the Morningside Residence Club, New York, on December 8.

MARION KINGSBURY CERATI

A series of informal Sunday afternoon musicales at the New York studio of Marion Kingsbury Cerati began on December 2 and will continue through January. Each Sunday one person under thirty years of age is selected as a candidate for the William Wade Hinshaw scholarship. The final selection is to be made following the close of the series. Every one has an opportunity to sing at these musicales and to discuss his or her musical problems.

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JACQUELINE SALOMONS,
French violinist, who recently arrived here from abroad, left New York on December 8 for her first American tour of the season which will take her to Elgin, Ill.; Ashland, Wis.; St. Paul, Minn.; Chicago; Texarkana, Tex.; Ashland, Ky.; and Washington, D. C.

IRRA PETINA (right)
with her accompanist, Elizabeth Westmoreland, and her European manager, Wilfrid van Wyck, after her second London recital. Miss Petina has sung in Budapest, Warsaw, Vienna and other centres during this tour.

LEON CARSON,
tenor, was soloist at the President's Day Musicale of the Woman's Club of Nutley, N. J., on November 18. He sang a program of arias by Handel, Lieder by Brahms, Schubert and Marx, Negro spirituals arranged by J. Rosamond Johnson, and two groups of American songs by Carpenter, Griffes, Townsley and Charles. Vera Kerrigan was the accompanist. On December 1, Mr. Carson was tenor soloist in the broadcast of the Melody Hour from WEAF.

MAX ALTGLASS
arriving in New York on the SS Washington for his twelfth season with the Metropolitan Opera Company. While abroad the tenor toured Germany, Austria, Hungary and Czecho-Slovakia, singing and preparing concert and opera artists for their programs this season.

TWO PRINCIPALS IN MOZART'S THE MAGIC FLUTE GIVEN BY THE JUILLIARD OPERA SCHOOL
at the Juilliard Auditorium, New York, on December 11, 12, 13 and 14. Left, Genevieve Rowe, who sings the Queen of the Night; right, Floyd Worthington in the role of Papageno. (Photo of Miss Rowe by Ben Pinchot; Mr. Worthington, by Samuel H. Gottscho.)

THE BALTIMORE SYMPHONY ORCHESTRA
opened its first season under the baton of Ernest Schelling with a concert at the Lyric Theatre, Baltimore, on November 24. (Photo by Hughes Co.)

(See Inside Front Cover for Additional News Pictures)

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